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# THE NEW YORK DRAMATIC MIRROR

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ALICE NIELSON,  
THE BOSTONIANS' NEW PRIMA DONNA.

## MIRROR INTERVIEWS.



John Jack.

America has few players of larger experience than John Jack, and few who have made more friends than he, whose impersonation of Sir John Falstaff will live long in the history of the stage, and whose countless other characterizations, of numberless variety, have imprinted their strong individuality and rare intelligence upon the minds of untold thousands of playgoers. A representative of THE MIRROR called upon Mr. Jack just before he left New York to join the company of Joseph Jefferson for a Spring tour.

"And so THE MIRROR wants a talk with me?" queried the veteran actor, offering a chair by the cosy warm hearth. "Do you smoke? One's thoughts seem to float out more easily upon the wings of smoke. When was I born? On the first day of February, 1836, at Philadelphia, where the larger share of my life has been spent. Like many other youths, of fact as well as of story, I early felt a strong dramatic intuition, and turned to the way of the stage in 1852 when at the age of sixteen, my parents having gone to California, an opportunity presented itself for me to enter upon a professional career as a call-boy at the famous old Walnut Street Theatre, then under the management of Peter Richings, an accomplished gentleman, a capable and distinguished actor. Richings was a stage name, he being a son of Lieutenant Puget, who was a member of the staff of Vancouver, the explorer of the Northwest, and for whom Puget Sound was christened. The name I believe now is pronounced "Pu-jet"—it used to be plain "Puget." Richings adopted the talented young woman who became known to the operatic stage as Caroline Richings.

"Though young in years I was then matured in mind, and, having opportunities, soon advanced to play in the stock company as a utility man. In the Summer of 1853, with Mrs. D. P. Bowen, then of the company, I went to Reading, Pa., where the chance came for me to play many important parts. The next season, 1853-54, I became a member of the stock company at the Chestnut Street Theatre, Philadelphia, then called 'Old Drury,' under the management of John Gilbert, with Joseph Jefferson as comedian, and with many others who have since become prominent. Opportunities continually appeared for progression. My early dramatic education during these seasons was advantageously furthered by assisting in the support of many distinguished artists who then adorned the stage, beginning at the Walnut Street with Edwin Forrest, the great American actor; James K. Hall, the accepted Falstaff of that period; Gustavus Von Brooke, the wonderfully talented English artist who, after touring America and Australia, was lost on the steamship *City of London* while returning from Melbourne; James M. Anderson; Eliza Logan, a meteoric actress of that day; and Julia Dean, a bright and sunny blonde, who was then the idol of theatre-goers and who, later in life, as Julia Dean Hayne—in 1889, I believe—I had the honor to support at the old Wallack's Theatre in New York during what proved to be her final engagement.

"At the Chestnut Street, I had the opportunity to meet and to assist in the farewell performances of that magnificent original American comedian, Charles Burke, half-brother to the present dean of the American stage, Joseph Jefferson. Burke was possessed of remarkable comic talent, combined with abilities for pathetic portrayal which in many impersonations permitted him to draw forth an intermingling of laughter and of tears—a power such as I have never seen exhibited by any other dramatic artist, and, if pecuniary success was not his in a large sense, he was certainly the bringer of great good fortune to others—notably Mrs. Barney Williams, who gathered from his inspiration the famous song and dance of Independence Day that led to her popularity and was the beginning of the great fortune which she and Barney Williams subsequently achieved. John E. Owen also gave a copy of Burke's *Soliloquy* that led him into fame and riches; and Burke's characterization of Rip Van Winkle assuredly must have been no small factor in the wonderful achievement of his talented half-brother, Joseph Jefferson. At the Chestnut, too, the gifted and attractive Agnes Robertson, under guidance of her husband, Dion Boucicault, flashed upon the American public, and won a place in the esteem of theatre-goers that may scarcely be said to have been supplanted. Certain it is that her attractive gifts made possible and furnished the opportunity for Boucicault's career as a dramatist and as an actor. I must not forget Jean Margaret Davenport, the original of Dickens' phenomenal vision of the smock frock, whose great dramatic skill and talent made her for many years a marked feature of the stage, and who, as the widow of the American General Leader, is now living in Washington. I also assisted in the early efforts of Mr. and Mrs. W. J. Florence, who afterward became so prominent and so successful as the Irish boy and the Yankee girl.

"From Philadelphia I went to Richmond, Va., where circumstances placed me as first old man of a company supporting all the leading stars, although I was then but eighteen years of age. The season of 1855-'56 found me a member of J. T. Ford's Holliday Street Theatre company, Baltimore, when that persevering and delightful manager began his successful career. The next season I was again at Richmond in a company under the management of Joseph Jefferson, and including Edwin Adams, George C. Boniface, Theodore Hamilton, and Mary Devlin, afterward the first wife of Edwin Booth. That season we were most prosperous, and lives in the an-

nals of Richmond as 'the season of the great stock company.' Here, on Dec. 1, 1856, I met that splendid sympathetic gentleman and grand actor, Edwin Booth, to whose Richard I had the honor to be the King Henry, noting the commencement of Booth's stellar experience upon the same ground whereon, years before, his great father made his appearance and his first American success. The principal cities of the West and the South were visited, and, in 1861, I was managing a theatre at Wilmington, Del., when the gun in Charleston harbor sounded the knell to peace and woke the nation to the alarm of war. The spirit that prevails in the profession inspired me, and, putting aside the mask, I addressed myself to the duties of the time, returning to Philadelphia and raising troops for the defense of the Union. Entering the service as a lieutenant in the Second Pennsylvania Reserves, I participated in the battles about Richmond under McClellan, in the three-days' fight under Pope, and in the grand charge at Manassas, where the division to which I belonged repelled the advance of the enemy and saved the communications between the Union army and Washington, and where I fell severely wounded. Receiving honorable mention and promotion to a captaincy, I continued in service, and toward the close of the war was in command of the 186th Pennsylvania Regiment.

"After a brief season at Mobile, Ala., I became in 1866 a member of the stock company at the old Broadway Theatre near Broome Street, New York, under management of George Woods, afterwards known as Barney Williams, remaining there until the establishment closed in 1869. The last performance but one was my advent as Sir John Falstaff in King Henry IV., and the most of my subsequent career has been given to exploiting that character in this country, in Canada, in the Pacific Islands, and in the Eastern Hemisphere, having in 1878 started with my wife, Annie Firmin, on a tour comprising the five continents. At Honolulu it was that I had my first association with royalty, meeting under agreeable circumstances King Kalakaua, and being honored with the hand of the Princess Like Like, mother of the present claimant to the Hawaiian throne. In New Zealand we were received with great kindness and met with agreeable success. From Melbourne we proceeded to India, stopping for a time at the island of Spices, Ceylon. Our experience in India embraced journeys through all the principal parts of the Empire, being received with flattering distinction by leading dignitaries of the various States, and having opportunity to meet at famed Lucknow General Grant and his party, then on their tour of the world. After a visit to Egypt, we passed to Europe. Throughout our travels King Henry IV. was a feature of our repertoire, I appearing as Sir John Falstaff and Mrs. Jack as Prince Hal and it is a fact that Sarah Bernhardt, seeing our performance at Paris, was inspired by Mrs. Jack's impersonation to assume herself the character of Prince Hal.

"We sojourned for some time at the French capital, where a son was born to us, and afterward summered at London, where we were guests at the Lord Mayor's banquet at Mansion House, and the courtesies of the leading clubs were extended to me. Returning to America, I participated in the famous dramatic festival of 1883 at Cincinnati, and was honored by having the final night devoted to a magnificent production of King Henry IV. when my impersonation of Sir John Falstaff was accounted by the press of the city as the most distinctive feature in the work of the great gathering of stars then assembled.

"I feel proud of my connection with the remarkable production of Tess of the D'Urbervilles, which strives to exploit that marvelous American actress, Mrs. Fiske, in her extraordinary embodiment of Tess. I am convinced that this presentation and the great genius of its chief exponent are destined to mark an epoch in the history of the American drama. The success of Mrs. Fiske is doubly dear to me for that I was a devoted friend to her talented parents at whose wedding, at New Orleans in 1860, my first wife—a sister of Roland Reed—and I were the 'best people.' Both of them have now departed to that bourne whence no traveler returns. I deeply regret my necessary withdrawal from the cast of Tess, but habitual rigid adherence to fulfillment of contracts and long agreeable association with Joseph Jefferson have compelled me to join his Spring tour. Mr. Jefferson's a most charming personality—one tact, notwithstanding his great artistic and pecuniary success, is in every essential quality the same as when we met in youthful days, now forty-four years ago. In no honorable way could I have withdrawn from my agreement with Mr. Jefferson, however advantageous such action might have seemed to b to me.

"The 'polyn days?' Yes, I know much of them. Reflecting upon past and present, persons are wont to overlook the advancement of the last forty years, and to give ear to sentiment rather than common sense. The stage of now is as far in advance of that of four decades back as the stage of then was improved upon the primitive method, which knew no scenery, but hung no instead signs reading, 'This is a castle,' 'This is a wood,' or what not. In that old time a majority of the representations were those of the standard drama, of the blank and measured verse, which compelled the use of a certain heroic method of elocution. These incapable of giving force, and those who wished that the stage should be Nature's mirror, were the first to begin to modernize expression. As all do not possess magnetism nor the peculiar gift of individuality, the then so-called colloquial efforts became weak and commonplace, and it was found necessary to resort to recall in of scenery and properties in order to meet this difficulty.

"With this thought my mind goes back to the first American presentation of Camille by Jean Margaret Davenport. In the ball-room scene at the left centre of stage, opposite second entrance, was a table with three chairs, arranged for the game of cards. Opposite, at the right, was a sofa. In order to add to these splendid preparations for a gay night, there was a second table adorned by elaborate candelabra, in each arm of which was a candle ready for ignition. While the scene progressed, a servant entered with a tray of supposed ice, really cotton stuffed into glasses. He carried in one hand the ice and in the other a lighted taper. On this occasion the servant had indulged in a little banquet wherein foaming glasses of beer had constituted the principal part of the feast. It was his duty to place the tray on the table and, with taper, illumine the candles, in doing which, in his unsteadiness, he set fire to the cotton, presenting to the audience an extraordinary illusion of flaming ice, and raised unconscious of the conflagration and the merriment in the house which seriously interfered with the performance. Camille and Armand, with their backs to the burning sensation, were ignorant of the cause of the hilarious disturbance. Manager John Gilbert, waylaying the servant without, directed him to return and extinguish the flames, and the mental, reappearing upon the scene, carefully blew out the candles and fled, leaving the ice in

a merry blaze. The curtain was lowered, but throughout the rest of the evening the audience could do nothing but laugh.

"Another amusing incident occurred one night at the Walnut Street, where Edwin Forrest was playing Macbeth. In a later scene cries are heard off, and a physician should enter to announce the death of Lady Macbeth. The man who was cast for the physician had forgotten the scene, had changed his clothes and had started for his home. There was a halt. The prompter, throwing on a domino, entered and explained to Forrest the state of affairs. Forrest directed him to go off and send the physician on. A messenger was despatched and the retreating actor was overtaken two blocks away. Dashing back to the theatre, he wrapped a long skin about, entered, gave his line and went off. I mention the incident not alone to evidence a peculiarity of Forrest's disposition, but to exhibit his wonderful hold upon the public, for through all this wait, of many minutes, the audience sat in perfect silence and patience, giving no mark of recognition of the matter beyond hearty applause when it was all over.

"A story about myself? Well, if you wish it, here is one. In the Fall of 1854 the Chestnut Street Theatre, with which I was connected, was to open with Bulwer's comedy, Money, and the rival Arch Street Theatre announced, for the same night, the same play. It was their custom to open with this comedy, and our manager, James Quinlan, a quaint personage, who had run the car of the theatre before becoming its lessee, secured a strong company including John Brougham, Kate Horn, Mrs. Bowes, and Joseph Nagle—a promising young actor of the day—and the disappointment of one player caused the part of Sir John to be entrusted to me. At the final rehearsal the Lady Franklin was taken ill, and Quinlan was implored to suggest a substitute. 'Why,' said he, 'there's that fellow Jack.' 'But it's an old woman role,' they protested. 'That's all right,' returned Quinlan, 'go to Jack—he's good in those old parts.' 'But,' they put in, 'he plays Sir John.' 'That makes no difference,' retorted the lessee. 'Jack can play half a dozen of them!' And so it was settled."

And then THE MIRROR man withdrew, knowing, despite Mr. Jack's characteristic modesty, that Mr. Quinlan had spoken truth.

## THE DANGEROUS MR. EDWARDS.

A person of the name of Edwards, who employs such varying initials as conversor or policy suggest, recently came out of the West, and has victimized many business men in this city by offering bogus checks, which he has persuaded them to cash for him. He represented himself as connected with the Great Western Lithographing Company, and stopped at the Savoy Hotel until he approached the H. C. Miner Lithographing Company with a request to cash a \$100 check. The Great Western concern was consulted, and they pronounced Edwards as a most versatile "crook." H. Clay Miner, Jr., then found that Edwards had left the city and an unpaid bill at his hotel. He is believed to have gone to Baltimore.

## THE RICH AND HARRIS COMPANY.

Rich and Harris's stock farce-comedy company will open in John J. McNally's new play, "The Good Mr. Best," at Brockton, Mass., on April 17. A run at the Boston Museum will follow, and an opening is underlined at the Garrick Theatre in this city for Aug. 20. The company will include Fred Lennox, John G. Sparks, Joseph Coyne, Julius Whitmark, Thomas Lemack, George F. Martin, Charles Sanborn, Georgia Caine, Josie Sadler, Mrs. Annie Yeomans, Hope Ross, Kate Dale, Freda Depew, Georgia Lawrence, Agnes Milton, Marie Falls, Ruby Capen, Carrie Frances, Maud Winston, Violet Monroe, Caroline Leigh, Etta Montross, Hattie Waters and Agnes Palmer.

## ANNOUNCEMENTS AT DALY'S THEATRE.

Augustus Daly has announced that the long-promised revival of Shakespeare's *The Merchant of Venice* will be presented at his theatre next Saturday. Ada Rehan will be seen as Miranda, Virginia Earle as Ariel, George Clarke as Prospero, and Tyrone Power as Caliban. The regular season at Daly's Theatre will close on April 24, and on April 27 there will be produced a new musical comedy, *The Circus Girl*, in which will appear Nancy McIntosh, Virginia Earle, and Herbert Gresham. *The Circus Girl* has been most successful in London.

## DRAMATIC STUDENTS IN TARTUFFE.

Moliere's *Tartuffe* will be given by the students of the American Academy of the Dramatic Arts, at a special matinee in the Lycum Theatre this (Tuesday) afternoon. This is its first production, in English, in its original form. On this occasion the epilogue of *Echegaray's Miriam* will also be performed by permission of David Belasco, who controls the American rights. *Tartuffe* was originally presented in Paris in May, 1864. Its present production follows out Mr. Sargent's policy of presenting the students of the Academy in plays of scholarly merit.

## RUFFIANISM AT TEXARKANA.

W. McGowen, managing the Hasty Brothers in *A Wild Goose Chase*, writes concerning the more or less notorious town of Texarkana, Tex.:

"Managers are warned not to get into any alteration with the so called officials that come in swarms to the Opera House. I have been assaulted by one of them, and all that saved me from being shot was the simple fact that I had no gun. A number of other managers can testify to the state of affairs, and three or four at least have been treated in the same way this season."

## A REVIVAL OF ACROSS THE CONTINENT.

Next season, Oliver Byron will revive *Across the Continent*, the play that brought him fame and fortune, and which was one of the first successful American plays. The revival will be made noteworthy by scenic display, and new and novel printing will be prepared for it. In bringing the play up to date a strong comedy part will be written in for Kate Byron. A strong cast and a band of Indians will add interest to the revival.

## ST. LOUIS TO AID THE FUND.

A benefit for the Actors' Fund will be given at the Olympic Theatre, St. Louis, on Thursday afternoon, April 8, when attractions from the Century Theatre and the Olympic will combine with important contributions from the other theatres. James J. Brady, of the Century, writes that they are hopeful of making the occasion a most profitable one.

*Play with printing. All the successes in the market. To lease at reasonable rates, 1450 Broadway, New York.*

## GOSSIP OF THE TOWN.



Anna Boyd has been most successful in her dashing impersonation of Pearl Dodo, the stage favorite, in *The Nancy Hanks*, in which character she is pictured in the portrait above. She draws to herself in this role a large share of attention by her rollicking sense of humor, her irrepressible activity, and her delightful singing. Miss Boyd will close with *The Nancy Hanks* on April 9.

Dan Simmons has joined the Mora company to do specialties.

Frank Turner has been engaged by Smyth and Rice for *A Man from Mexico*.

Funeral services over the body of the late Mrs. A. H. Canby were held last Wednesday at "The Little Church Around the Corner."

Katherine E. Oliver, of Edinburgh, made her metropolitan debut as a reader of Scotch dialect stories at St. Stephen's Church last Wednesday evening.

Madame Brazzé, an American contralto now abroad, has been engaged by Maurice Grau for the Metropolitan Opera company for next season.

Agnes Ardeck has been engaged as leading lady with Thomas E. Shea.

A. W. Cross, agent of the Mora company, will go in advance of *The Whitewasher* next season.

Alfred S. White of San Francisco has brought civil action against Clisy Fitzgerald for breach of contract, contending that she had agreed to appear under his management for ten weeks after March 1, and that she has accepted other engagements during the period mentioned.

The 2,000th performance of *I Old Kentucky* was celebrated last Friday at the Academy of Music when the souvenirs were candelabra in the shape of alligators.

Hanlon Brothers' Superba was attached last week at Cleveland by William H. Bailey, who claimed \$10,000 damages for injuries said to have been sustained while testing the Superba explosion effect at Cos Cob, Conn.

Charles W. Mack, who has retired from vaudeville owing to throat trouble, is negotiating with Gus Bochner for the use of *The Voodoo*, in which farce he may star next season.

Madame Lillian Nordica appeared as Brunilde with the Damrosch Opera company in this city last Wednesday evening.

Louise Forsyth read *As You Like It* at the home of Mrs. Florence Jackson Stoddard in this city last Wednesday evening, charming an audience of invited guests by her careful, intelligent reading.

Thomas W. Miner will produce next season H. Grattan Donnelly's new play, *On the Rhine*.

The regular season at the Lyceum Theatre will close on April 10.

Willard Douglas Coxey, press agent of the Ringling Brothers' shows, has published an original tragedy, *Zenobia*, together with several short poems, all betraying a ready pen and much facility of thought and method.

Amy Lee will play *Dad's Girl* at the Girard Avenue Theatre, Philadelphia, week of April 5.

Manager Arthur C. Alston contemplates sending out two companies in Tennessee's Pardner next season.

Mabel St. Holman having closed with Jennie Calef, has returned to Washington before sailing for Europe on April 3. She will visit London, Paris, Rome and Berlin, and will spend a few weeks in Yorkshire with her sister.

Minnie Victorson, a member of Augustus Pitou's company, is visiting Little Blair Parker, the authoress, at her home at Thomaston, L. I. A number of tea and "at homes" have been given in her honor.

Louise Mitchell, who was absent from Lincoln J. Carter's Heart of Chicago company for some time on account of illness, has resumed her position as leading woman with that organization.

Matt B. Snyder left *A Milk White Flag* at Manchester, N. H., to join *A Contented Woman*. He was presented with a handsome silver set by the ladies of the Milk White Flag company in token of their appreciation of his courtesy and efficiency as their stage manager.

The Empire Theatre Dramatic School will give the fourth exhibition of the season on Thursday, April 8. It will consist of a sketch of Western life, entitled *Dick o' the Plains*, by Little Blair Parker, "a modern episode," entitled *Heroes and Heroines*, by Dolores Marbourg, "a caprice of a by-gone age," entitled *Sir Peter's Paradise*, by A. E. Lancaster, author of *Romeo's First Love*, and conclude with a farce entitled *By Hook or By Crook*, by Alice Yates Grant.

The second concert of the Women's String Orchestra Society, of New York, will occur at Mendelssohn Glee Club Hall this (Tuesday) afternoon, when Tor Van Pyk, the Swedish tenor, will make his first appearance in this city.

In Town, a late London success, will be presented at the Casino next season under direction of George Edwardes.

The Crescent Opera House, Searcy, Ark., was opened March 15 by the Hasty Brothers to a large audience.

An actor named William Bouchier was reported from Louisville last week to be begging his way Eastward. The company of which he was a member stranded in Colorado.

## IN OTHER CITIES.

## BROOKLYN.

Four plays new to the patrons of the local drama have been on view at three of our theatres. Julia Marlowe has included two of these in her repertoire of the week at the Montauk, where she and Robert Taber have their annual engagement on Monday with a solo. My fine production of *For Bonnie Prince Charlie*, which came over direct from a successful run at Wallack's. This version of Coppé's *Jacquotine*, by J. C. Clarke, serves admirably to bring into strong relief a strength and power on the part of Miss Marlowe that few had credited her of possessing. Robert Taber as the blind grandfather was strongly reminiscent at times of the late Edwin Booth's King Lear and in a make-up that completely disguised his identity evenly divided the honors of the evening with his wife. Rarely is an actor rewarded with more spontaneous, hearty and prolonged applause than that accorded to this gifted couple at the conclusion of the stirring finale of the third act. The presentation as a whole was an exact duplicate of that of New York. The attendance has been little, if any, less than that during John Drew's notable engagement of the preceding week. Romeo and Juliet was given on Tuesday evening and Wednesday afternoon. One performance each of *Romola* and *As You Like It* were assigned respectively to Friday and Saturday nights. Colleen Sibley will next present, for a fortnight, Caroline Michel Hoyt in *A Contented Woman*.

After seventy-five consecutive performances of *Hannibal* at the Garden Theatre, Harry Miller has given Brooklyn an opportunity at the Columbia to judge of the merits of the play that he has chosen to exploit himself for stellar fame. This romantic comedy by Charles Klein and J. I. C. Clarke has undergone material revision and alteration since its first production at the Great Northern in Chicago last Fall. The story, which is told in four acts, is most interesting, showing both coherence and probability, its only fault being that its motif is almost exclusively in the minor key. Mr. Miller's Eric Temple is a character enveloped in gloom. Until the last act he is hardly permitted to smile. Yet while the role is one of intense sentimentality, it is never allowed to become mawkish, and in its rendition Mr. Miller has added another to his long list of successes, won first at the Lyceum, and later with Charles Fisher's players. The supporting cast is one of plaudits. It includes Mrs. Boucicault, John T. Sullivan, Nannette Comstock, Leslie Allen, and Grace Kimball. Next week that delightful comedian, John Haze, will appear in *Caste*, *The Hobby Horse* and *A Pair of Specacles*.

One of the most enviable presentations of the season at the Park has been Creton Clarke's appearances in *The Last of His Race*. Mr. Clarke, in whom the Booth family likeness is seen with startling distinctness, has attained considerable renown at the West and other localities, but until now has been practically unknown hereabouts. His wife, Adelaide Prince, who was a member of Daly's Theatre in the hey-day of its fame, contributes valuable aid; and in some handsome gowns made a most agreeable picture. Mr. Clarke has individual merit, also versatility, his playing of the father in the first act being most excellent. A fine impersonation was that of the priest, Father Pascal, by John Carter, whose benign face and clear articulation are not to be forgotten readily. Albert Gran, who had the ungrateful task of representing a villain, exhibited a voice remarkably similar to that of Frederic de Bellaville. The scenery and costumes were both rich and appropriate, the production in its entirety meeting with general commendation. Owing to the defection of Clay Clement, who had been underlined for Monday night, Palmer and Knowles offer an impromptu booking instead, Barney Ferguson in McCarthy's Mishaps.

Camille D'Arville and Richard Carroll made a long jump from Chicago to the Amphion, where they have given *Kismet*, which was reviewed at length when at the Park in January. Commencing on next Tuesday, Managers Knowles and Ottolini will bring to view a melodrama new to this section entitled *When London Sleeps*.

Harry C. Kennedy, of the Bijou, has found that his judgment was not at fault in giving a return booking to *The Great Diamond Robbery*. Its realistic incidents, supplemented by the expressive acting of George C. Boniface and Joseph E. Whiting, the earnestness of Madame Jananschek, and the infectious jollity of Mrs. Veasey, have all proven potent in drawing large attendance. The Sporting Duchess will next introduce, for the first time on this stage, its great cast which includes Rose Coghlan, J. H. Stoddard and Cora Tanner.

A Midnight Bell wears well. Notwithstanding the frequency of representations in town, it has done a good business at the Grand Opera House, where Digby and Laura Joyce Bell have greeted many friends throughout the week. Edd Redway, who now enacts the country boy, Martin Tripp, is fairly clever, but fails to dispel recollections of Eugene Canfield in the same part. Human Hearts is the offering to follow.

By all odds the palm of merit for the week at Hyde and Behman's has been awarded to *The Nawns* in their trithat little comedy, typical of humble Irish life, called *One Touch of Nature*. The writer, who at various times has seen this same act done in widely separated portions of the country, has remarked the uniformity of its favor with the audiences. Carroll Johnson, who seems of late to have abandoned Irish drama and gone back to black face, is just as agile a dancer as when a member of the team of Johnson and Powers in the old days of the San Francisco Minstrels. His interpolated comedy with a real coon in the upper gallery is really funny and scores heavily. Brunet and Riviere are thorough exemplars of the French school of singing, and give very clever imitations in their mother tongue. June Salter performs feats in contortion that seem impossible. Rosie Redel in character dances and the well-known musical act of Sharp and Flat received deserved applause. Horace W. F. Benner is a hard worker, and "doubles up" like a Trojan. He acts as lecturer for the kinematograph, sings illustrated songs that are conducive to suicide, and opens the bill with an alleged operetta entitled *The Trypt*, that is now shop-worn and frayed at the edge. In a contest for general inanity and stupidity beyond belief it is thought that the so-called conversation comedy kit of Merton and Revelle, which they term *Pickings from Park*, would win the first prize in a casket. Henry Williams' Own Company, augmented with Pauline Hall, is the coming under-

line. Manager W. F. Connor, of James O'Neill's co., was in the city 18 hustling for his attraction. Mr. Connor reports large business.

Mr. and Mrs. Jacob Litt occupied a box at the Grand 21 at the first presentation of *Shall We Forgive Her*.

Myle Collins, a trapze performer at the Alhambra Theatre (old Olympic), fell from a trapze during the performance 18. Her arm was broken, a large gash cut in her forehead, and she received a bad scalp wound.

She was taken to St. Luke's Hospital. Miss Collins' injuries are serious but are not believed to be fatal.

Manager Al E. Lehman, who was stricken with paralysis 2, is slowly improving. The doctor thinks that he will be able to return to New York in a few weeks.

Walter Collier, representing *A Fool of Fortune* co., is in the city in the interests of his attraction.

GEORGE H. COLGRAVE.

## GALVESTON.

Primrose and West's Minstrels appeared at the Grand 15, and an usual were received by a full house. The co. is well, to its former standard, and the performance was well received. George Wilson remains a leading feature, and was accorded the old-time friendly welcome. The Lawrence Holmes co. filled the remainder of the week in repertory at 10, 20, 30 cents to good attendance. Punch Robertson returned 21 and gave two performances to big audiences. Georgia Cayvan made her appearance 22, and gave a performance which pleased a large and select audience. Squire Kate was presented in a commendable manner, the co. being wholly capable and the settings, etc., appropriate. Katie Putnam comes 23, 24, and will be followed by another visit from Punch Robertson, who will occupy the house the rest of the week.

W. H. West was not here with the minstrel, having gone to Carson City to see the big prize fight.

The Georgia Cayvan co. has changed management, and is now under the direction of Friedlander and Gottsch, whose representative, Mark Thall, assumed charge here, and will accompany the co. on tour. Arthur Lewis, the former manager, left in New Orleans.

Considering that no advance agent appeared here for Georgia Cayvan, and that the paper was received but two days previous to the engagement, the co. was very highly satisfactory.

C. H. REX.

capacity it was simply an impossibility to "quit even." The recent death of Mrs. Henry Ward Beecher recalls a recollection of what was probably the last visit she ever made to a place of amusement. It is said of Mrs. Beecher that she never permitted herself to enter a theatre until she had passed her seventieth birthday. Then, mainly through the solicitation of Henry Irving and Ellen Terry, who were visiting at the Beecher home, she was induced to go in company with her husband to see them at the Brooklyn Theatre. Afterward she was a frequent and delighted auditor at their performances whenever they visited the United States. Upon the occasion of the Irving-Terry farewell at the present Kielcker's Theatre on Friday night, May 15, 1886, Mrs. Beecher and a party of ladies entered the upper proscenium box on the north side of the house, very shortly after the opening of the doors. The venerable woman, with her hair ornamented with bright pink ribbons, took her seat in the extreme front of the box, and there remained until the fall of the final curtain, which was not until past midnight. Upon each curtain call no one applauded more zealously than did Mrs. Beecher.

The gentle dove of peace has descended upon the Aldermanic Council Chamber, and the disturbing element that started in recently to raise Cain with the license fees for both the theatres and ticket speculators, has found that public opinion was uniformly against them, and has wisely decided not to attempt any further move in the matter. Hereafter the ticket privilege will command \$100 a year, and the theatrical licenses remain upon the same old lines. The result was very largely brought about by a committee of prominent women interested in the direction of various social charities, who, when they learned that if the theatres of the first-class were to be taxed \$500 a year, these persons would be denied their gratuitous use for the purpose of annual charitable benefits, at once paid a personal visit to the City Hall, and enlisted all the influence they could command to squeeze the kickers against reason and common sense. Their mission, it will be seen, has resulted in victory.

SCHENCK COOPER.

## ST. PAUL.

The stormy weather during the week had its effect upon the business of the theatres. At the Metropolitan Opera House Russ Whately's romantic drama, *Fair Virginia*, was presented by Mr. and Mrs. Russ Whately and an excellent co. to fair and delighted audiences 18-20. Mr. Whately's Stephen Dunbar was a vigorous and enjoyable piece of a ting, and Mrs. Whately's spirited impersonation of Nell Esmond captivated the audience. The co. give a meritorious performance deserving of a larger patronage. House dark 21-22; Richard Mansfield 23-24; Smith and Rice Comedy co. in *My Friend from Indiana* 25-26; James O'Neill April 1-2.

Jacob Litt's new domestic drama, *Shall We Forgive Her*, by Frank Harvey, was given its first American presentation at Litt's New Grand Opera House by a very clever co. 21-22. It opened to a packed house and delighted audience. The play and its excellent cast received rounds of applause, and made a decided hit. Shall We Forgive Her tells a story of a woman's life in a manner that appeals to the heart. It is briefly outlined as follows: The scene opens in Australia, where Neil Garth, an unscrupulous Englishman, is living with Grace Garth, who passes as his wife, but whom he has never married. As boy and girl together in England they were sweethearts, and when the man in pursuit of his occupation goes to Australia, he writes to his betrothed to join him. This she does on the death of her parents in England, but Garth refuses to keep faith with her, and she is at his mercy, friendless and alone. He compels her to live with him and pass as his wife. James Stapleton, an Englishman, seeks aid at the cabin, and would have been robbed by Garth and his companions but for the interference of Grace. She saves his life and is denounced by Garth before his associates. She despairs of ever obtaining reparation for her wrongs and seeks an opportunity of beginning life anew, where she can live an upright life and her past will not be discovered. Grace returns to England, and some years afterward meets Oliver West, a man of high moral character. He loves her, and knowing nothing of her bitter past makes her his wife. Grace dearly loves her husband, but has always dreaded disclosing her sad story to him. There is an enemy in the house in the person of Johanna Lightfoot, the housekeeper, a distant relative of Oliver, who before his marriage had aspired to be the mistress of his house. Johanna has no love for the new mistress, and seeks for a chance to put her in a bad light with her husband. Her opportunity comes when she overhears a conversation between Grace and Neil Garth, who unexpectedly appears and threatens to disclose her relations with him unless she gives him money. Grace gives him money to go way and keep silent. Johanna reveals to Oliver as the woman who had saved his life. Seeing her the wife of his kinsman and happy in her new life, he keeps silent. Grace also finds a true friend in the person of Paul Ellsworth a missionary whom she had met in Australia. Grace bravely goes to work to support herself, and by her ability as a writer is in receipt of a good income, which, unknown to Oliver, she uses to aid him in his distress. The services of a famous oculist are secured and Oliver's sight is restored. He learns the true story of her early life with Garth and of her self-sacrifice for him. Husband and wife are reconciled and the past is forgiven. The play is nicely staged. The comedy element is quite prominent and the action is brisk and full of interest. Fanny McIntyre as the heroine, Grace, made a favorable impression evidencing a fine conception of the part. Mme. McIntyre has an attractive presence and a pleasing sympathetic voice. Annie Wood's Aunt Martha was a most enjoyable characterization. Gertrude Wilby interpreted the part of Johanna to perfection. Frances Whitehouse was natural and very pleasing as Nellie West. George W. Deyo was excellent in the role of the manly missionary. Maurice Drew as Oliver West, Charles F. Gottsch as James Stapleton, Harry P. Webster as Reggie Walton, Malcolm Bradley as Neil Garth, Thomas A. Wise as Dr. McFarrow, and Tom Johnstone as Jerry Blat all do excellent work. The play gives promise of being a winning card for Manager Litt. Shadow of a Great City 25-26; The Showman's Daughter 4-10.

Manager W. F. Connor, of James O'Neill's co., was in the city 18 hustling for his attraction. Mr. Connor reports large business.

Mr. and Mrs. Jacob Litt occupied a box at the Grand 21 at the first presentation of *Shall We Forgive Her*.

Myle Collins, a trapze performer at the Alhambra Theatre (old Olympic), fell from a trapze during the performance 18. Her arm was broken, a large gash cut in her forehead, and she received a bad scalp wound.

She was taken to St. Luke's Hospital. Miss Collins' injuries are serious but are not believed to be fatal.

Manager Al E. Lehman, who was stricken with paralysis 2, is slowly improving. The doctor thinks that he will be able to return to New York in a few weeks.

Walter Collier, representing *A Fool of Fortune* co., is in the city in the interests of his attraction.

GEORGE H. COLGRAVE.

## PROVIDENCE.

That sterling actor, Sol Smith Russell, closed a very good half year's engagement at the Providence Opera House March 29. He presented his new play, *A Bachelor's Romance*, for the first time before a Providence audience and impersonated David Holmes in a delightful manner. Both play and players were enthusiastically received. On opening night, at the end of the first act, Mr. Russell was obliged to make one of those little speeches. E. H. Sothern occupied the house for the week 23 and appeared to good advantage in *An Enemy to the King*, another play new here. Mary Hampton shared honors with the star, and both were supported by a very good co. The piece is elaborately mounted and made a favorable impression. Business good. Julia Marlowe and Robert Taber appear in a repertoire comprising *Fair Virginia*, *Romeo and Juliet*, *As You Like It*, and *Romeo and Juliet*, as You Like It, and Romola week of 29.

Popular Hoge was given a cordial reception at Keith's 21-22, where he appeared as Sean Hanson in *A Venetian Gentleman*. Mr. Hoge by his quaint drolleries kept the audience in a state of merriment, and was several times called before the curtain. Julia Marlowe and Robert Taber appear in a repertoire comprising *Fair Virginia*, *Romeo and Juliet*, *As You Like It*, and *Romeo and Juliet*, as You Like It, and Romola week of 29.

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Arnold Reeves and a good co. presented *Slaves of Gold* at Lothrop's Opera House 23-27 in a manner that stirred the audiences to a high pitch of enthusiasm. Mr. Reeves impersonated William Hope and received just recognition for his work; the co. included Katherine Hunt, Emma Hunt, E. Guy Spangler, Richard Sullivan, Robert Ransome, Mark M. Fuller, and Edward Powers. There are several realistic scenes and the play was well put on; business good; Cotton King 29-30.

Among the attractions to come to the Providence Opera House in the near future are *A Black Sheep*, *Secret Service*, *8 Bells*, *Bancroft* the magician, *The Old Homestead*, *A Contented Woman*, *Great Diamond Robbery*, *Francis Wilson*, and the Lyceum Theatre co. in *The Mayflower* and *The First Gentleman of Europe*.

Arrangements have been made for a concert at Infantry Hall the latter part of April at which Madame Calvano, Zeta, and Signor Campanari will appear.

In justice to Nellie Hancock, who is well known in this city as a former member of Lothrop's Stock and the Katherine Rober co., I would state that it was not her who was charged with grand larceny in a New York police court last week. The publication of the story with the similarity of name is causing some annoyance to have it known that it is not she who is in trouble. Miss Hancock has been at her home in Boston all winter.

Sam Marks has been here the past week ahead of Tim Murphy.

It was ten years ago, March 21, that Manager R. F. Keith started the ball rolling in this city. On March 21, 1887, Mr. Keith secured the old Providence Museum, now Lothrop's Opera House, and here he inaugurated his original idea of giving popular-priced entertainments at 10, 20, and 30 cents. There were two entertainment halls in Keith's Gaiety Museum, as it was then called. In the upper, popular operas were given, and the lower hall was devoted to clean vaudeville. Mr. Keith was very successful in his venture, and in 1888 leased Low's Opera House, which he opened under the name of Keith's Gaiety Opera House, May 14, with Grecian Girls, and a strong vaudeville bill. Since this time some of the best combinations on the road have been seen at his theatre at popular prices. Providence people appreciate Mr. Keith and his well-managed and attractive theatre.

A Venetian Gentleman co. will rent 29-31, and play New Haven 1-2, where they close season.

Our old friend, Gus Becker, has been in town the past week, managing *Slaves of Gold*. He's well and happy, and reports his attraction as doing a very good business.

Jack and William Grath, of this city, left 27 for Brooklyn to join Buffalo Bill's Wild West Show for the season.

The Mystic Shrine held a session at Music Hall evening 22, after which they went to the Columbia Theatre, where Noble R. A. Harrington gave them a special 11 o'clock performance. The regular performance was given by the Paris Gaiety Girls, with a number of extra features, including Minnie Renwood, Ellene Leslie, C. W. Childs, Harry T. Wood, and Warren Turner, of the Faust Club, in entertaining sketches.

HOWARD C. RIPLEY.

Frank H. Wolfson, of the Bijou, will be here before the end of the month.

During the engagement of the Sporting Duchess Cora Turner was indisposed 18 and her part was successfully taken by an understudy.

J. Clarence Harvey, comedian, with the Wilbur Opera co. left on March 21 and joined the Wilbur-Kirkwood Co. at Cincinnati.

Glenn and Leonard's Hogan's Alley co. No. 3 has closed after a successful season of fifteen weeks.

Frank J. Keenan, formerly of the A Contested Match, has taken William C. Mandeville's place in the A Texas Steer 23.

Testimony in the action brought by Hi Henry, the minstrel manager, against Norman M. Allen was taken this week before Charles Daniels, referee. The suit is brought to recover the sum of \$30,000 invested by the plaintiff with Norman M. Allen and Son, bankers, and which was paid over to one Forbes Monroe who fraudulently represented himself as the partner of Mr. Henry. The Supreme Court rendered a judgment against the plaintiff in Feb. 92, and he carried the case through the courts to the Court of Appeals which reversed the judgment of the lower courts and granted the plaintiff a new trial. The parties are now engaged in re-trrying the case and Mr. Henry's attorneys are confident of success.

REINHOLD WOLF.

## LOUISVILLE.

Nat Goodwin closed the regular season at Macaulay's 19, 20, presenting his new play, *An American Citizen*, to the largest houses of the season. The orchestra was removed to the stage, and a large number of people stood up during the performances. The new play, and the new members of Mr. Goodwin's co., particularly Maxine Elliott, made a favorable impression. The Rivalry, which was announced for the concluding performance, was not given, because of the large demand for a repetition of the opening bill.

The sale of seats for the Metropolitan Opera co. engagement at the Auditorium 26-27 has been very large. The operas which will be presented are Carmen, Faust, and Lohengrin.

The Cummings Stock co. commence an engagement for an indefinite period at Macaulay's 23 as a supplementary season, with daily matinees, and at reduced prices. The bill for the first week is Captain Swift, which was very creditably performed, and the American Lady Orchestra furnished a new and attractive musical bill.

At the Grand Opera House week commencing 28 the Norris Brothers' Ponies and Dog Show drew satisfactory patronage.

Adri Gray in her familiar version of East Lynne, supported by Charles F. Tingay, was the attraction at the Avenue week ending 27.

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candidate for popular favor. Under Martial Law, was given its first production in this city 21 to excellent business. The stage settings are elaborate and handsome. Shall We Forget Her appears 26 April 3.

The last of the regular Winter series of concerts by Danz's Orchestra was given at Harmonia Hall 21 to a large and delighted audience. The programme was good and exceptionally well rendered.

F. C. CAMPBELL.

## NEW ORLEANS.

Joseph Jefferson opened an engagement here of one week 22, presenting Rip Van Winkle, Cricket on the Hearth, and Land Me Five Shillings. The esteem in which the venerable comedian is held by the people of New Orleans was manifested by the large audiences that greeted him at every performance. The Galaxy Slave 25.

The New Orleans Stock co. opened a four weeks' engagement here 21, with Eugene Blair as the star and Edwin Ferry as leading man, in Willy Collins's The New Magdalene. The co. is the same as seen here in June and East Lynne some weeks ago, but on this occasion is playing to more popular prices, 25, 30 and 75 cents being the price of admission. The Ironmaster 25 by the same co.

The Excisor, Jr., co. stayed over one day (21) and gave an extra performance.

At the Grand Opera House the Baldwin-Melville co. has been giving two performances daily at the very popular prices of 10, 20 and 30 cents. The co. is here for three weeks and promises a change of bill at every night performance. For the first week they have lived up to their advertisement presenting Hazel Kirke, The Phoenix, Two Orphans, The Black Flag, Monte Cristo, and Ten Nights in a Barroom. The Baldwin-Melville co. is an experiment on the part of the management of the Grand Opera House and the business done the first week indicates that it is a success.

An entertainment for the benefit of the Cuban cause was given at the Athenaeum 22, the feature of the evening being a short talk on "The Drama," by Joseph Jefferson. Receipts, barring expense, \$600.

Mark Thall, manager of the MacDonald Theatre, Oakland, Cal., was here 22 and took the Georgia Cayvan co. with him to the Pacific coast. Mr. Thall, representing San Francisco capitalists, has purchased the entire outfit of the late Rex peasant which will be used in that city at the next May festival.

E. D. Shultz, representing Joseph Jefferson, is in the city.

J. MARSHALL QUINTERO.

## MILWAUKEE.

Richard Mansfield did a good week's business at the Division 18-20. His production of Richard III. is a most scholarly effort, commanding the attention of his audience from beginning to end. A Trip to Chinatown followed 21-22, but attendance was below the average. Bert Haverly and Laura Bigger contribute largely to the success of the piece.

Staff No. 3 doing fair business at the Bijou 22-27.

The Bijou will close its season 27, which is about four weeks earlier than usual. Business for the past two months has been very unsatisfactory and Manager Litt has probably concluded to close the house until next season, when the outlook may be more encouraging.

Manager O. F. Miller tendered his resignation to the directors of the Alhambra 18, which was reluctantly accepted. Mr. Miller has made an enviable record in the management of this house and his many friends wish him a speedy return of health. E. E. Russell, for many years the Milwaukee correspondent of the New York Clipper, has been appointed to fill the vacancy. Mr. Russell is a young man of energy and good business ability, and thoroughly competent to fill the position.

Prof. Joseph Cluett resumed his seat in the leader's chair at the Davison 19 after a week's illness and the effect was noticeable at once in the quality of the music rendered. It seems almost incredible that an orchestra composed of such excellent musicians could produce such delightful sounds and cheerful selections as were given during the Willard and Mansfield engagements. E. T. McDONALD.

## PITTSBURG.

The De Wolf Hopper Opera co. opened 21 at the Alvin Theatre in El Capitan. Next week the Lillian.

The interest to see Hermann III. was sufficient to fill the New Grand Opera House 22 and the performances gave satisfaction. Charles Hopper in Chinatown 22-23 followed.

The Electrician was at the Bijou 22 and had large audiences. Next week, Hoyt & Temperance Town.

The Avenue stock co. produced Our Strategists at the Avenue Theatre 22 to the capacity of the house. A first class vaudeville bill was also given. Next week the stock co. will produce Friends. Wilson and Errol in Women vs. Men and James Boston with dog circus will be the new features of the vaudeville bill. The Casino Opera co. with Annie Myers at its head, with the attraction of Hopkins's Danseuse Theatre 22, and was greeted by large audiences. Pegram and Gallois were the openers produced. Next week the French family of artists, Viollette, Low Hawkins, and others in the vaudeville.

At the Academy of Music the Ruthie Sontley co. crowded the house 22. Next week Reilly and Wood's Burlesque co.

Manager Harry Davis of the New Grand Opera House, closes the Eden Minstrel this week, his other enterprises requiring all his time. K. J. DONNELLY.

## OMAHA.

James A. Herne's pastoral play, Shore Acres, attracted fair audiences at the Crofton 18-20, with the usual Saturday matinee. The piece appeals strongly to the sympathies of the audience and the co. is well balanced. Smyth and Rice's comedians in the summing comedy, My Friend from India, met with a hearty reception from two large audiences 22, 23. Walter Perkins as the barter was very good, particularly so in the mirror scene. Frederick Head as the pork packer was capital and the balance of the co. very satisfactory. It is regrettable that the engagement was so short. Only a moderate-sized audience attended the opening performance of Fox Fair Virginia, which proved one of the best war dramas ever seen here since the days of Shandaken. The co. is headed by Mr. and Mrs. Russ Whyley, and their work was evidently pleasing.

At the Boyd the Andrews Opera co. have been playing to very enthusiastic limited houses. The exceedingly clever work of the co. merits better patronage. James O'Neill's co. appears 24, 25 in Virginia and Monte Cristo. Cook's Twin Sisters in U. T. C. 26, 27. Graham Earl's repertoire on 28-29.

J. R. RINGWALT.

## INDIANAPOLIS.

Things theatrical have been dull here the past week, the season rapidly drawing to a close. Nat Goodwin gave one performance only 17 to an overflow house. Maxine Elliott was much admired, and there was general regret at the limited engagement.

Gus Hill's Novelty packed the Grand at the opening performance 22. His co. is a favorite here, and the people are all well known. The speeches in their genre are very frank and they take the leading parts in the afterpiece, The Rival. The engagement is for the week.

Zero at the Empire is doing excellent business, due to the good impression made at its last visit.

Cross appears at the English Opera House 25 in A Pool of Fortune. The sale has been heavy for each of the four performances.

W. W. LOWRY.

## FREE STOP-OVER AT WASHINGTON.

On all through tickets between the east, west, north and south, leading via Baltimore & Ohio Railroad, a stop-over at Washington can be secured, without extra charge for railroad fare, by depositing the ticket, upon arrival at Washington, with the B. & O. station ticket agent at that point. Washington is always attractive to visitors, and particularly so while Congress is in session. This arrangement for stop over privilege will doubtless be appreciated by the public, and will bring to the National Capital many travelers to view its superb public buildings, monuments, museums and thoroughfares.

*Don't make any mistake in booking Johnson's Opera House for your house. Your pleasure guaranteed.*

## CORRESPONDENCE.

## ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Winston and his vaudeville co. to small audiences 22, 23. Simon's Comedy co. week of 29.—MONTGOMERY THEATRE (S. E. Henscher and Brothers, managers): Peters and Green's Comedy co. to fair and well-pleased audiences week of 29. Ellen Beach Yaw 27; Joe Jefferson 28; Palmer and Brady's Tragedy co. 29.

SELMA.—ACADEMY OF MUSIC (R. F. Tolz, manager): The Natt Reiss Comedy co. concluded a week's engagement 29; moderate business. Winston the Wonder 28; Remsen 28; Joe Jefferson in Rip Van Winkle 29.

MOBILE.—THEATRE (J. Tanenbaum, manager): Oscar P. Simons Comedy co. 18-20 in repertoire to fair and well-pleased audiences; popular prices prevailed. The Colonial, Nanette, Wild Oats, and Comedy were presented. Excisor, Jr., by a capable co. 28; large and well-pleased audience. The piece is well staged, and the costumes and scenery beautiful. Sadie Martin, Joe Cawthon and Carrie Behr all did excellent work and received liberal applause. Johnny Page materially assisted the fun making with his amusing acrobatic specialties. Joe Jefferson 29.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Edward Remsen's Concert co. 16 to good house; excellent performance. Schubert Symphony Club 19; fair audience; satisfactory performance. Clement Brinsford's Alabama 22; very small audience; co. excellent; would have drawn good house but for the weather. Fast Mail 29.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Edward Remsen, assisted by Florida Parsons and Florence Adler gave a concert to very highly appreciative audience.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Charles Whelan, manager): Woodward-Warren co. in Our Strategist, Politician, Kathleen Mavourneen, The One I Love, A Practical Joke, and The Farmer's Daughter 18-20 to the capacity of the house; this co. is decidedly the best popular price co. ever seen here. Clement Brinsford co. presented Al's home to small but appreciative audience 22. Joe Jefferson April 1; Excisor, Jr., 7; Play Crowd 18-17; Eugene Blair 10.—SEASIDE HALL: Ellen Beach Yaw concert co. 29.

SUPAULA.—MONAS OPERA HOUSE (Jacob Stern, manager): Dark 22-27.

## ARKANSAS.

PARVETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Edmon's Vitascope March 18-20 to poor house.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Home talent gave a concert and recitation for the benefit of the drought sufferers March 19.

JONESBORO.—MADISON'S THEATRE (W. J. Malone, manager): Hasty Brothers Wild Goose Chase 18 to a fair house; performance satisfactory. Shooting the Chaser and A Trip to the Country Circus canceled. Schubert Symphony Club 22; Edmon's Vitascope April 8-10; Olinger-Claxton co. 4-18.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murt, manager): Edmon's Vitascope 15-17; business very light. Case Lister co. 22 and week.

## CALIFORNIA.

OAKLAND.—MACDONALD'S THEATRE (Mark Thall, manager): Shore Acres 22-23; Fatty Davenport 20-22.—OAKLAND THEATRE (F. W. Stechen, manager): Lottie Williams and Ed. J. Stevens supported by Dulley Stock co. in A Bunch of Keys 2-14. Williams and Heron made quite a hit and played to the capacity of the house each performance. It was the best business under the new management and Mr. Stechen feels highly gratified at the result. Same co. in Nutmeg March 25-26.

SAN DIEGO.—PRESTON'S OPERA HOUSE (John C. Fisher, manager): Shore Acres booked for 15 canceled. Clay Fitzgerald 1; Camille D'Arville 10; Fatty Davenport 11, 12; For Fair Virginia 14.

LOS ANGELES.—THEATRE (H. C. Wyant, manager): James A. Herne's Shore Acres closed a week's engagement March 20 to large and delighted audiences. The Founding with Clay Fitzgerald 20, 21. Fatty Davenport and Melbourne McDowell 5-10.—ROXBURG THEATRE (A. V. Pearson, manager): Harry Cross Clarke and a matrimonial Miss drew well-filled houses week ending 22. All the Comforts of Home 22—ITEM: Frank W. Conant, the popular manager of Shore Acres, was warmly welcomed by his friends here. James A. Herne was entertained during his visit at an elaborate Spanish dinner.—Treasurer Will Conant, of the Los Angeles, gave a cosy breakfast in honor of Mr. Herne and Mrs. Clarke.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Sam J. Burton and his co. presented St. Perkins 15-20 to good house.

STOCKTON.—YOSEMITE THEATRE (Adams and Howell, managers): Fanny Rice in At the French Ball to a small house 11; audience enthusiastic; performance excellent. Herne's Shore Acres 22.—AVON THEATRE (George Simpson, manager): The Ellwood Comedy co. did a fair business 5 and week; performance good. The Gilsey Stock co. 15 and week.

## COLORADO.

ASPEN.—WHITNEY OPERA HOUSE (J. J. Ryan, manager): McElroy's Twins 15 gave a good performance to fair house. Vitascope entertainment under auspices of The Woodmen of the World 18; full house; fair co. Ott Skinner in A Soldier of Fortune 20; excellent performance to small house.

PUERTO RICO.—GRANDE OPERA HOUSE (G. N. Hays, manager): Ferguson and Remsen 17 in Macbeth's Twins to good house 22; performance bright and interesting. Sawtell's Dixie Co. in repertoire week of 22 to fair business. My Friend from India 22; Milk White Ping 22.

SOUTH NORMWALK.—HOWE'S OPERA HOUSE (I. M. Howe, manager): McCarthy's Mishaps, matinee and night, to good business 22. Sowing the Wind 27.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Sages in Le Grand Hypnotiseur, 22-27 to S. E. G.; performance excellent. Densley and Girard in My Friend from India 22; Walter's Comedy co. 5-17.

WENSTED.—OPERA HOUSE (F. E. Speerling, manager): O'Brady's Election Billed 22 failed to appear. Charles Valois's Twelve Temptations 22; specialties and scenic effects very good.

REDRIDGE.—OPERA HOUSE (A. Delavan, manager): Sowing the Wind 22; business large; White Crook 22; Walls Open co. week of 22.

CHARACTER of the race. A Sunday concert followed introducing moving pictures that was largely attended. Steve Brodie delighted packed galleries 22, 23, with his heroic experiences On the Bowery and thrilling voyage from the bridge to East river. The Boys of Kilenny, a new Irish drama by the distinguished playwright and journalist, Townsend Walsh, gave satisfaction to a fair audience 23. The White Creek 22; Ring of Iron 22-23; Dans Across the Sea 20, 22; Cuba's Vow 23-24; Dan McCarthy 22—ITEM: Joe Kennedy is in the city arranging for the Wilton Lackey performance and incidentally shaking hands with the friends of his past. William Brown Smith of this city, who has played an important part in Gillette's Society Service, will be in the London cast.—Manager Charles Dillingham, of the Gordon Theatre, New York, will accompany the co. abroad in the interest of the profession. Edith Jarman, of this city, daughter of General James M. Jarman of Ex-Governor Coffin's staff, is making rapid progress at a Metropolitan School of Acting where she has been an earnest student the past two years.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Digby Bell and an excellent co. presented A Midnight Ride 22 to a good house. Robert McWade's Rip Van Winkle had eight attendances 22-23. William Barry's first presentation here of John Bradley's Money was well patronized 22. Elmer Carr, his new leading lady, is an unusual success. Katherine Kelder's Madame Sans Gene had a nearly full house 22 and was a super performance. Yule's Twelve Temptations pleased two large audiences 22, the continuing was fine. Sowing the Wind 23 repeated its first season's success here to a big house. Andrew Stark 22; Dooley and Girard in My Friend from India 22; Robert Ingoldsby 22-23; Pauline Hall 10. Bancroft the Magician 18; Ladies, local, Musical Art Club 12; E. Southern 22; Great Diamond Robbery 22-23.

AUDITORIUM (Mary E. Hawes, manager): White Creek Burlesque though to a full house, was "worse than awful." Tom Sawyer, by a semi amateur cast, 15 18; "nuf said." Hands Across the Sea 19, 20 to good business. Leino Vanderveil co. 22; Ross and Son 22-23; Jim the Penman 22, 23; Two Johns 1-2; Garrick Dramatic co. 5-10.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): In Gay New York March 20-22; fine performances to tremendous business. Walter Jones and Lucy Daly are both favorites here. Ground Society present Gamma and Dellah 22. Danversoch Co. 22; Madame Sans Gene 22-23; My Friend from India April 1—ITEM: GRAND OPERA HOUSE (G. B. Russell, manager): House dark 22-23; Joe Orr in The Star Gazer opened 22 for three nights to good business, the Clipper Quartette being an excellent drawing card. Cuba's Vow 22-23; Archie Hills, ahead of Cuba's Vow, and W. B. Beacon, ahead of A Valentine Valentine, have been in town in the interest of their attractions the past week.

NORWICH.—BROADWAY THEATRE (Im W. Jackson, manager): Sol Smith Russell presented his new comedy, A Bachelor's Romance to a crowded house 22. Mr. Russell has a part that fits him to perfection, and every one of his co. is admirably adapted to his or her part. The stage setting is unusually rich and elegant. Sowing the Wind was given in a creditable manner to a fair house 22. The co. included Thomas Whiffen and Mand Edna Hall. House dark week of 22—ITEM: STONEHILL 22; Joe Orr in The Star Gazer opened 22 for three nights to good business. The Clipper Quartette being an excellent drawing card. Cuba's Vow 22-23; Archie Hills, ahead of Cuba's Vow, and W. B. Beacon, ahead of A Valentine Valentine, have been in town in the interest of their attractions the past week.

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STONINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Twentieth Century Girls' Minstrels (amateurs) pleased a packed house March 19.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): The Danzler March 19 to fair house; very good performance.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Wadsworth Debating Club 18 in farce and debate packed the house.

CHAMPAIGN.—WALTER OPERA HOUSE (C. J. Hamilton, manager): House dark week of March 18.

AURORA.—OPERA HOUSE (J. H. Plaut, manager): Holden's Opera Comedy co. March 15-20 produced the following plays to fair business and good satisfaction: A Mad Marriage, Master and Man, Never Too Late to Mend, Trial and True, Little Emily, and Braving the World.

ROCHELLE.—BAIN'S OPERA HOUSE (Otto Wetstein, Jr., manager): Sycamore Ladies' Mandolin Club 22.

JACKSONVILLE.—GRAND OPERA HOUSE (H. R. Venecroft, manager): Truss and Co.'s White Crook March 19 to fair house; poor performance; costumes very bad.

PRESPORT.—GRANADA OPERA HOUSE (Phil. Arno, manager): The Van Dyke and Eaton co. in repertoire March 22-27. Faust 29.

CLINTON.—EXPRESS OPERA HOUSE (R. G. Henion, manager): Beach and Bowers's Minstrels March 19 to S. R. G.; good performance.

co. 22.—MUSIC HALL (George Lehman, manager): Professor Laska, hypnotist, began a three-nights' engagement 22 to fair business.

OTTAWA.—SHEDWOOD OPERA HOUSE (F. A. Sherwood, manager): Julie Walters in Side Tracked 22 to medium business; Morrison's Faust 27.

ENGLEWOOD.—MARLOWE THEATRE: ITEM: After a brief struggle of three weeks Manager Edwin C. Setton, in attempting to run the house with a stock co. introducing vanderlyle between the acts, was closed on 22 owing to inability to meet rent and light bills.

SOUTH CHICAGO.—CALUMET THEATRE: John Conners, manager: Jessie Mae Hall in Princess of Paiches 21; fair co.; medium house. Side Tracked 22; Pack's Bad Boy 4; McSorley's Twins 11; Bowery Girl 16.—ITEM: Manager Conners contemplates putting on vaudeville for a week about 25, to be followed by repertoire co. at popular prices.

#### INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Philion and Rapp's co. Magniscope and Concert co. drew good houses 15-19. The "animated" pictures were the best ever shown here. The entertainment appeared to give satisfaction. Bentiford's Jolly Pathfinders 22-27; Morris Brothers' Dog and Pony Show 28-31; Agnes Wallace Villa in The World Against Her April 1-3.—ITEM: Philion and Rapp's co. closed their season here 22.—Louise J. Mitchell, leading lady of Heart of Chicago co., who has been ill for some time past, resumed her place in that co. at Mt. Pleasant 15.—Local talent, under direction of Prof. J. F. Gebhart, will give the opera Belusazza April 20-23.—Mrs. J. M. Bentiford, Jr., joined Bentiford's Pathfinders here 22. Charles F. Tingay, manager of Ada Gray co., was in the city 22—Thomas Fogie, for several years door-keeper of Opera House, has been placed in charge of the box-office.—F. C. Heckman, the genial artist of Bentiford's co., received a visit from his wife during his stay here.—The Elks will give their annual minstrel performance May 6. W. L. Groves.

NOBLEVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Merry Mikimaidas, as given by the Presbyterian Church 19 was a great success; crowded house and well-pleased audience. Mrs. Will Dunn, Dr. Curtis, of Tipton, and Louis Fisher, of Indianapolis, are particularly deserving of mention.

LOGANSFORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): The Prisoner of Zenda 18 to fair house. The co. is one of the finest ever seen here, and was enthusiastically received, several curtain calls being given. The stage settings and costumes were in keeping with the general excellence of the performance. Joseph Murphy 26; Al G. Field's Minstrels April 6; Shore Acres 8.—ITEM: Manager Dolan is in New York. Treasurer Edward Dolan is looking after the business in his absence.—J. J. Showman, manager for Joseph Murphy, was here 18.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): Oliver and Kate Syron 18 in The Tide pleased a fair house. Pack's Bad Boy, interspersed with a number of specialties, drew two large audiences 22. Eddie Foy 26; Lillian Kennedy 27.

ALLIY THEATRE (S. L. Bartindale, manager): House dark.—ITEM: Otto McKinley, who has been stage manager at the Alien, left 23 to join the Walter L. Main's Circus.—R. S. Clawson j. and Sels Brothers' Circus at Columbus, O., 22.—Manager Bartindale returned 22 after an extended visit to New York city, Walter L. Livingston, formerly manager of the old Sweetwater Opera House, is in town.—Mitchell Ingram and Kathryn Head of Eidsom's Comedy co., were married 17 in the ladies' reception room of White's Theatre. His co. were filling an engagement at Swanson, a small town near Marion.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Gus Hill's Novelties 19, large business; performance excellent. Jessie Mae Hall and co. opened a week's engagement 23 in Home Sweet Home to a very large house.—ITEM: J. H. La Pearl, proprietor of La Pearl's Circus, was here yesterday arranging for the appearance of his circus on April 21, 22. In these performances he will be assisted by the local lodge of Elks co-operating with the circus as a body, the members participating in the programme at both afternoon and evening performances. The Elks will at once go into training. It will prove an unique entertainment.

PORT WAYNE.—MASONIC TEMPLE (Slender and Smith, managers): Porter J. White co. week of 25 in Faust and Money Mad; fair business.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Wang 17; good business. Kellar 19; large business. Joseph Murphy 27; Frederick Ward 28.

DUNLEATH.—TODD OPERA HOUSE (Charles W. Todd, manager): Sadie Raymond 27; Gordon's Minstrels 29.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Son's Hand 17; fair business; music highly appreciated. Eddie Foy in Off the Earth 27.

PORLAND.—AUDITORIUM (A. D. Miller, manager): House dark week of 27.

EVANSVILLE.—GRAND (King Cobb, manager): The Indiana University Club (concert) 23.—ITEM: (T. J. Gross, manager): Prof. Wormwood's Monkey Theatre 14-21; large houses and matinees. Boston Comedy co. in Baxter's Gal 22; Ryley's Comedians in Our Flat 22.

WAHAB.—HARTEN'S OPERA HOUSE (Al Harten, treasurer): Atkinson's Peck's Bad Boy 22.

COLUMBUS.—CRUM'S THEATRE (R. F. Gottschalk, manager): Philion and Rapp's Magniscope exhibited to full houses 8-12; Eddie Foy 22; Lillian Kennedy April 2; Magic Minstrels 20.

MIDDLETON.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Bruno and Nina Vandeville's 17 to fair house; good satisfaction. Sadie Raymond in Dally the Missouri Girl 22.

MUNCIE.—WYOMING'S GRAND OPERA HOUSE (H. R. Wyser, manager): Wang 16; moderate business. Gus Hill's Novelties 18; fair house; excellent performance. Prisoner of Zenda 20; matinee and night, to light house; good performance.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Daisy the Missouri Girl 19; small house; performance excellent. Sadie Raymond as Daisy took the house by storm. Cinematograph 22; fair house. Lillian Kennedy in The Deacon's Daughter 20.

ANDERSON.—GRAND OPERA HOUSE (L. B. May, manager): Gus Hill's Novelty co. 17; fair business; performance was good. Oliver D. Byron and Kate Byron in Up and Downs of Life 18 to poor business; performance good. Deacon's Daughter 24; Eddie Foy in Off the Earth 25; Magic Mirror, home talent, 26; Jessie Mac Hall 29-April 3.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Local talent presented Breaking his Bonds 17 to S. R. O. Murry and Mack in Flannigan's Courtship 22.

HUNTINGTON.—OPERA HOUSE (H. E. Roushrough, manager): Prisoner of Zenda 22 at advanced prices to good business, but not what the co. deserved. Field's Minstrels April 6.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Pack's Bad Boy drew a fair house 18; performance unsatisfactory. Bruno and Nina Vandeville's gave a very pleasing entertainment 21 to good business.—ITEM: Wallace's Circus is billed here for April 20.

ELKHART.—BUCKEE'S OPERA HOUSE (David Carpenter, manager): House dark 17-27.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Thomas W. Keene April 2.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, managers): Morrison's First 20 to 22 to good business; everybody pleased. Eldon's Comedians opened 22 for one week to good business. Thomas Keene April 1; Al G. Field's Minstrels 3.—ITEM: Sam R. Thomas is spending a few weeks at Hot Springs, Ark., for the benefit of his health.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Bruno and Nina's Vandevilles 19, 20 to small houses; performance satisfactory. Health's Pack's Bad Boy co. 22 to small house; fair performance. Sadie Raymond in Missouri Girl 23; Agnes Wallace Villa in The World Against Her 23.

BRAZEL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Edison's Vitacopone and Graphophone 22, 23 to good business; specialties introduced by Kitty Haughton are worthy of mention. Eldon Comedians in repertoire week of 23. Julie Walters in Side Tracked April 10.

UNION CITY.—CADWELLADORE THEATRE (C. W. Waitz, manager): Jane Coombs in Bleak House 17; Aiden Benedict's Fabio Romani April 3.

INDIAN TERRITORY.

MURKOGEE.—TURKISH OPERA HOUSE (Harrison O. Shepard, manager): William L. Roberts in Faust 10 to

fair business; excellent performance and highly pleased audience. General John B. Gordon lectured 18 to large and appreciative audiences. Curtiss Comedy co. 29-April 3; Sam Jones 9.

SOUTH MCALISTER.—CAPITAL OPERA HOUSE (S. Crewe, manager): William L. Roberts in Faust 9; good house; excellent performance. Curtiss Comedy co. week of 28.

#### IOWA.

KOKOK.—OPERA HOUSE (D. L. Hughes, manager): Royal Hand Bell Ringers 18 to a \$400 house. Thomas W. Keene, Charles E. Hanford, and Mary Timberman in Merchant of Venice to largest audience in house for several seasons. Rosnow's Midgets, supported by a clever vanderlyle co. 24; Grace Martinet, Frank Tansey, Jr., and Anna Boyd billed as "the big three"; Blane's A Baggage Check 27; Stuart Robson 31 in The Jacklins.—ITEM: Although Meuse, Hughes and Kirchner's lease of the Kokok Opera House expires 31, and these gentlemen were not bidders for another year or term of years, the owner had not up to the time this letter was written announced what disposition he intends making of the house after that time. No contracts have been made with any companies following Robert's appearance 31 and the new man, wherever he may be, is likely to have "slim picking" until the next season opens.—A co. known as the Collins and Ribby Vanderville co. was organized here last week for a Missouri tour. W. H. Collins and George Ribby are owners and managers, and the co. includes Fred Denslow, Ed J. Wolf, S. Bowman, Joe Finney, Robert Rose, W. M. Fairchild, Jacob Heiss, Earl Taylor, George Ribby, W. H. Collins. The co. was provided with special scenery painted by a local artist.—The reception accorded Miss Timberman on the occasion of her appearance here (her home) 23 with Keene was one of which any artiste would have good reason to be proud. The entire house and chairs in the aisles were sold out 20 and people were turned away. Miss Timberman's first appearance as Portia was the signal for tumultuous applause which continued for some time, and during which the usher was kept busy carrying the formal flings of friends to the lady. Manager Hughes, if not retained by Mr. Hubinger, will return in good order from the management of a house with which he has had a large and successful connection. His last engagement will be that of Stuart Robson, and as that artist has not appeared here in many years he will have one of the big houses of the season. R. S. Ranson.

PONT DODGE.—FISHERS OPERA HOUSE (Baron and Smith, managers): Burton and Sanger's Players 16 and week to fair houses; unsatisfactory performance. Shore Acres 8.—ITEM: Manager Dolan is in New York. Treasurer Edward Dolan is looking after the business in his absence.—J. J. Showman, manager for Joseph Murphy, was here 18.

BOWLING GREEN.—PORTER'S OPERA HOUSE (J. M. Robertson, manager): Ryley's Comedians in Our Flat 22; fair house; best co. and comedy of season. Al G. Field's Minstrels 29.

DANVILLE.—DANVILLE OPERA HOUSE (Pro: man and Veatch, managers): Minstrels by Centre College students to packed house 17. Orion's Olympia 20; good performance; small business. Hasty Brothers' Wild Goose Chase 15.

FANKURT.—CAPITAL OPERA HOUSE (John W. Milam, manager): Bentiford's Musical Comedy co. in The Jolly Pathfinders, week of 15 to successful business, giving good sat: fiction. Al G. Field's Utopia Minstrels 25.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Christen and D. Robbins' Cinemographic 15, 16 to poor business. The Fast Mail 18 to a fair business. A Trip to the Circus 24. Hasty Brothers' Wild Goose Chase 25.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): House dark.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Al G. Field 27; Bentiford's Comedy co. 29.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Al G. Field's Minstrels 28; fair business; good satisfaction. Blind Booms 7.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager): Salter and Martin's U. T. C. co. gave a good performance to a crowded house 19. House dark 23-27.

PURT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Salter and Martin's U. T. C. co. 19; good house. Fiske Jubilee Singers 23.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Primrose and West's Minstrels gave an entirely satisfactory performance 20 to good business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Salter and Martin's U. T. C. co. played matinee and evening 20 to over \$600; excellent co.; splendid performance.

WELLINGTON.—WOODS OPERA HOUSE (Asa M. Black, manager): Salter and Martin's U. T. C. 10 to S. R. O.: good. The Page's week of 5.—AUDITORIUM (Charles J. Hampshire, manager): Concert by Casan's Military Band on St. Patrick's Day to good house; programme of popular Irish melodies was presented and called forth much enthusiasm.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Salter and Martin's U. T. C. 23; Kansas University Club in The Rivals 1.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. Bowman, manager): Moore and Livingston co. opened for a week in Michael Stroff 21 to fair audience.

ATCHISON.—THEATRE (John Sexton, manager): A vaudeville attraction, with the Rosow Midgets as the leading attraction, gave a poor performance to a small house 22. Too Much Johnson 27.

#### KENTUCKY.

BOWLING GREEN.—PORTER'S OPERA HOUSE (J. M. Robertson, manager): Ryley's Comedians in Our Flat 22; fair house; best co. and comedy of season. Al G. Field's Minstrels 29.

DANVILLE.—DANVILLE OPERA HOUSE (Pro: man and Veatch, managers): Minstrels by Centre College students to packed house 17. Orion's Olympia 20; good performance; small business. Hasty Brothers' Wild Goose Chase 15.

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FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Christen and D. Robbins' Cinemographic 15, 16 to poor business. The Fast Mail 18 to a fair business. A Trip to the Circus 24. Hasty Brothers' Wild Goose Chase 25.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): House dark.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Al G. Field 27; Bentiford's Comedy co. 29.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Al G. Field's Minstrels 28; fair business; good satisfaction. Blind Booms 7.

#### LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Anna Eva Fay 15-20 to good business. Item Comedy co. 22.

#### MAINE.

PORLAND.—THEATRE (Charles C. Tolkenbury, manager): Wilbur Opera co. closed a fortnight's engagement 22 to phenomenal business. Dan Sully made his first appearance here 23 in O'Brien the Contractor and scored a hit. John W. Isham's Octonors 23, 24 to fair business; performance good. Other People's Money 25, 27. O'Dowd's Neighbors 26. Whitney Opera co. in Rob Roy April 2, 3. Ni. Roberson comedy co. 6-10.

PALACE THEATRE (Wolf Brothers, managers): A strong bill week of 22, including Alexander and Watson, Frances Aldworth, Lavarnie and Lassieur, Josie Vicker, William Sully and Kuriale and St. Claire to big business. Miss Aldworth was a prime favorite, and her impersonation of jolly May Irwin was perfection.—CITY HALL (George H. Libby, agent): Brooke's Chicago Marine Band, assisted by Sybil Sammis 23, delighted a large audience.—ITEM: Eugene Tempkin of the Boston Theatre and Charles Peters were in town 15 inspecting the new theatre. They were much pleased with everything they saw and expressed the opinion that it would be among the best appointed pieces of amusement in this country. Manager Wright entertained Meuse, Tempkin and Peters at lunch prior to their return to Boston.—Genial Billy Sully, formerly of the Baggage Check co., is in town week of 22 meeting old friends.—Frank Owen, owner of the Maine theatre outside of Portland, was here 18 when he booked Trilly May 3, 4.—Little Bella, the blonde-haired prodigy of the Wilbur co., received a basket of flowers 19.—Business: Manager Coleman for O'Brien the Contractor and Advance Agent: Dugan for The Octonors were here 19, and Mr. Coward ahead of Other People's Money here 20.—The Elks of Portland have engaged the My Friend from India co. for their benefit April 19, 20, when it will go over the Maine Circuit on one night stands.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Daniel Sully in O'Brien the Contractor 19 to good business; the play and co. are fine and the audience much pleased, especially with their Rocky Gorge Quartette. The Wilbur Opera co. opened for one week 20 to packed house; the operas are well presented by a capable co.; the living pictures shown in connection are very good.

CITY HALL (T. P. Brooke's Chicago Marine Band 21 afternoon and evening to fair attendance only, as the weather was bad; every member was rapturously applauded and some were given triple encores; Sybil Sammis' singing was very much enjoyed.

BIDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Dan Sully in O'Brien the Contractor 17 gave great satisfaction to a \$100 house. Henny-Leroy in Other People's Money 23; performance first-class; audience small. Bennett and Moulton's comedy co. 20-21 April 2. Vale's Twelve Temptations 15. My Friend from India 21. A Temperance Town 23.

AUGUSTA.—MEIGAN HALL (Horace North, manager): Lillian Tucker and co. in repertoire consisting of The Little Duchess, A Factory Girl, Crawford's Claim, A True American, Blow for Blow and The Sea of Ice 15-20; good business. House dark 23-27.—CITY HALL: Chicago Marine Band 23 to very poor business.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Nickerson Comedy co. opened a three-weeks' engagement 22 in The Gambler's Wife to the satisfaction of a crowded house. A fine orchestra and good specialties are features. Popular prices prevailed.

WESTBROOK.—OPERA HOUSE (W. W. Spear, manager): Yellow Kid 24 to small house; good performances.

#### MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Melling Brothers, managers): The Spooner Comedy co. opened a week's engagement 22 to the capacity of the house. The Judge's Wife was the opening bill. Oliver Dead Byrne in The Turn of the Tide April 3; Adams Sporting Crase 8.—ITEM: An elaborate supper was given at the close of the performance 23 in commemoration of the twenty-fifth anniversary of the marriage of Mr. and Mrs. Spooner, who were the recipients of a number of handsome presents.

FREDRICK.—CITY OPERA HOUSE (P. E. Long, manager): O'Hooligan's Wedding April 1; Pulse of New York.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putter, manager): Stowe and Co.'s U. T. C. co. pleased a large house 20.

with each other. Mark Murphy and an excellent co. on a return date amused good audiences 23-24 with matinee. Ryter Brothers' paintings of the war had a small house 21 — SAVOY THEATRE (Kendall Weston, manager); Sweethearts and a Box of Monkeys was presented by the stock co. week of 15. Miss Fitz-Alan and Stephen Wright received many commendatory notices for clever work. Georgia Lawrence has joined the co., and is giving her specialty. The attendance was only fair. The new bill will be From Frost — ITSM: The members of the Savoy stock co. had a well attended benefit 18 and the attaches one 22. The present week will finish the season of the Savoy stock co. As predicted; a stock co. in this city having to play against two combination houses was a doubtful venture and it has proved so. The co. was a capable one and the management endeavored to present such plays as was thought would please, but a mistake was made in not catering to the masses who support a theatre instead of the select few. Andrew A. Gray will take charge of the house 20. An original comedy in three acts entitled Two Souvenirs by Grace E. Varnum, of this city, was produced by amateurs 16.

## OPERA BY A COURT.

WALTHAM.—PARK THEATRE (Edward Davenport, manager); Hennens-Leroy in Other People's Money to poor business 20. Professor Barracl 20; Pete Baker in repertoire April 8-10; Crescent Banjo Club 20; Bancroft, magician, 22.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager); Black Patti Troubadours 18; audience good; very creditable performance. Madame Sans Gene 19; full house; co. costumes and scenery first-class. Louise Draper, of the co., was the recipient of many tokens of esteem from her numerous friends here. Katherine Rober co. 22-27 to fair business — THE EMPIRE (T. F. Murray, manager); The Sages 15-20; crowded houses. London Gaity Girls 24, 27.

WORCESTER.—THEATRE (James F. Rock, manager); Katherin Kidder in Madame Sans Gene to large and pleased audience 22. Corse Payne 20 & 22; My Friend from India 5, 6 — L'ORCHESTRA'S OPERA HOUSE (Alf T. Wilton, manager); Jim the Painter 25-27 to the capacity of the house; co. good. Other People's Money 23-24; Dan McCarthy 5-10 — FEAST OF ST. PATRICK OPERA HOUSE (E. J. Abbott, manager); The Red Cocks Burlesque co. did slim business 25-27 — ITSM: H. M. Pitt joined D. A. Sonia's co. here to play his original part of Louis Ferval in Jim the Painter. George K. Morrison, of this city, is leading support to Arth Richford during her starring season in Collon Basin. Owing to Willis Granger's illness Robert Halsted played De Helpberg in Madame Sans Gene here and was all that could be desired.

BROCKTON.—CITY THEATRE (W. R. Cross, manager); John W. Isham's Octrope gave a good performance to light business 18. Stow's U. T. C. co. to small audiences, matines and evening, 20 Hoyt's production of A Milk White Flag drew a full house 21. The play was presented by a good co. assisted by the girls drill squad from the Brockton High School. The work of Carrie Agnew and the specialties of Dan Collier were the hits of the performance. Charity Warblers April 1; Twelve Temptations 2; Old Kentucky 3; Humanity 7; Under the Polar Star 12.

ASHBURY.—OPERA HOUSE (J. R. Oldfield, manager); John W. Isham to a small but well-pleased audience 21. Sunshine of Paradise Alley 21 to a crowded house. NEWTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager); The Amateur Glee Club 15 gave an excellent concert to a small but enthusiastic audience, composed mostly of Smith College girls. House 21-22. Katharine Roemer in Madame Sans Gene 20. Katherine Roemer on 20 & 22 — CITY HALL (Mary French Field 21) delighted a large audience with readings from the works of Eugene Field.

PALM RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager); Captain Jack Crawford, the poet-scout, under the direction of Past 20; G. A. E. 10; small houses. Professor Fred E. Barnell gave a series of spirituals 20; small business. The Everett and Morton Comedy co. in Monte Cristo. The Anthony Bell, and McKenna's Flirtation 20-22; business small. Prisoner of Zenda April 1; Twelve Temptations 2; Captain King 5, 7 — RICHARD'S THEATRE (Charles A. Taylor, manager); The Paris Gaity Girls 18-20 with Miami Review to fair business. Flag's Red Cocks Burlesque co. 20-21 was billed but the co. disbanded before it reached here. Twentieth Century Sports 20-22; Bohemian Burlesque co. 20-22 — OPERA HOUSE (John P. Wild, manager); Ten Nights in a Bar-Room 15-20 by the Paul Scott co. to small business; the co. appeared 20-21 in The Two Orphans; business light.

SOUTHWICH.—CLUNY SQUARE THEATRE (W. C. Lenox, manager); Augustus Elliot's collection, co., headed by Kathryn Kidder, introduced us to Madame Sans Gene 20 and the theatre was filled. The performance was in every way good and the star was especially called out in reward for her spirited rendering of the title-role. James Cooper's Napoleon was an admirable characterization and the support deserves individual mention. In Old Kentucky, Jacob Lipp's boxer-anchor, turned people over 20, and women stood up in rows to cheer his thrill and humor. Affie Winters, formerly with the Women's Co., is doing Madge Brady in the first season and does it well. The present, though in some respects not up to earlier co. in delineation and pic. however, had seems to be livelier than ever. The Mystery, 27; A Milk White Flag 20; My Friend from India 5, 6 — TAVERN (Frank R. Mead, manager); House dark — ITSM: Frank J. Keenan joined the Texas Steer co. 22 and will play Maverick Brand.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager); Lewis Morrison in Faust 15 to good business. Strong production finely staged. Shore Acres April 1.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager); A Texas Steer to small business 15. Professor Dayton C. Miller, lecturer, 16 to a large audience. Sonna's Band delighted a fair house 20. Lewis Morrison in Faust pleased a fair audience 20. The Merry World 20; Egypt's Great April 1-2; Hoyt, L. Cassidy, lecture, 2; Hermann III, 6; 8 Bells 6; De Wolf Hopper Opera co. 10.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager); Agnes Wallace-Villa in The World Against Her 15 to a small house, but as large as the performance deserved. The Amer. Microscope 22-24 to fair business. 8 Bells 20; Brian Rose April 1.

KALAMAZOO.—ACADEMY OF MUSIC (F. A. Bush, manager); Sonna's Band 15 gave a delightful entertainment to a fair audience. The Merry World 20 gave pleasure, performance to a fair house; general satisfaction. Victorian, and Japanese, Trouseroon 22 for co. work to only fair business; best of satisfaction. 8 Bells April 2; Hermann III, 6 — GRAND OPERA HOUSE (W. H. Powelson, manager); House dark 20.

JACKSON.—ITSM: Sonna's Band played at the M. E. Church 11 before a large and appreciative audience.

ADMIRAL.—NEW CROWNED OPERA HOUSE (C. D. Hardy, manager); Hoyt's A Texas Steer 20 in a testimonial for George W. Parsons to almost the capacity of the house and created a furor. Agnes Wallace-Villa in The World Against Her 20; My Friend from India April 7.

YPSILANTI.—GRAND OPERA HOUSE (A. G. Ryerson, manager); Agnes Wallace-Villa 20 to a light house. A Texas Steer 21 to the capacity of the house. U. of M. Comedy co. in The Private Secretary 20; 8 Bells 20.

ITSM: This was the first appearance of Frank J. Keenan in A Texas Steer. Tim Murphy has a worthy successor in Mr. Keenan.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. Smith, manager); The Merry World 20; large house; satisfactory performance. 8 Bells 21.

MINNESOTA.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager); O'Dowd's Neighbors 20; good house; a rattling good co. presented the piece and gave general satisfaction. The Hebe Tucker co. week of 21; large house. Miss Tucker is a very versatile actress and brings a splendid on.

SALEM.—MECHANIC HALL (Andrews, Molton and Johnson, manager); Sunshine of Paradise Alley 22; excellent performance; pleased a large audience.

MILFORD.—MUSIC HALL (H. E. Morgan, manager); Hickory Edwards Minstrels 21; large and well-pleased audience. The Sunshine of Paradise Alley 21; Humanity April 5; Town Topics 9.

LYNN.—THEATRE (Dodge and Harrison, managers); Hennessey-Leroy in Other People's Money 20 pleased light house. The Sunshine of Paradise Alley 21; Humanity April 5; Town Topics 9.

## MICHIGAN.

GRAND RAPIDS.—POWERS (J. W. Powers, manager); Hoyt's A Texas Steer 17 to good audience and pleased everyone. Lewis Morrison in Faust and Richard III 18, 19; business fair. Whitney Opera co. 20 20; 8 Bells April 6; De Wolf Hopper 7, 8 — GRAND (O. Stahl, manager); John Griffi finished a successful week 20 presenting Faust and Richard III in a commendable manner. The Merry World 22-24 to very large business and proved one of the best offerings of the season. The work of Catherine Bartho, Eva Tangney and Ben Grimaldi was especially praised.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager); John Griffi appeared in Faust to a good audience 20; fine performance and everybody much pleased. House dark 22-27.

SWAGGAR.—BUCKWITH MEMORIAL THEATRE (W. T. Leslie, manager); 8 Bells April 1.

PLINT.—STORM'S OPERA HOUSE (Stone and Thayer, managers); Elks' Minstrels 17 to S. R. O. and was enjoyed by all; Lewis Morrison and co. in Faust 20 — THAYER'S OPERA HOUSE (Stone and Thayer, managers); Dark week ending 23.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager); John Griffi appeared in Faust to a good audience 20; fine performance and everybody much pleased. House dark 22-27.

SWAGGAR.—SALISBURY OPERA HOUSE (Salisbury and Brewster, managers); John E. Hill's Players opened a week's engagement 22 — ITSM: Mr. and Mrs. Francis Labedie are visiting friends in this city.

MENOMINEE.—TUNISON OPERA HOUSE (Henry D. Miller, manager); Yale's Newest Devil's Auction 20; Frank Long co. April 5 and week.

COLDWATER.—TUNISON OPERA HOUSE (John T. Jackson, manager); Sonna's Band 16 to a \$400 house; enthusiasm unprecedented. Lewis' Cinematograph 20-21; 8 Bells April 2; Eliza R. Spencer 20.

SAULT STE. MARIE.—SOON OPERA HOUSE (H. G. Grindner, manager); The Fontunes opened a week's engagement 22-27 to fair business; very creditable and entertaining performance.

LANSING.—RAIRD'S OPERA HOUSE (James J. Baird, manager); Hoyt's A Texas Steer 20 drew a big house. Lewis Morrison and a good co. in Faust did good business 22. The Whitney Opera co. 21 — STAR THEATRE (Frank R. Mead, manager); House dark — ITSM: Frank J. Keenan joined the Texas Steer co. 22, and will play Maverick Brand.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager); Lewis Morrison in Faust 15 to good business. Strong production finely staged. Shore Acres April 1.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager); A Texas Steer to small business 15. Professor Dayton C. Miller, lecturer, 16 to a large audience. Sonna's Band delighted a fair house 20. Lewis Morrison in Faust pleased a fair audience 20. The Merry World 20; Egypt's Great April 1-2; Hoyt, L. Cassidy, lecture, 2; Hermann III, 6; 8 Bells 6; De Wolf Hopper Opera co. 10.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager); Agnes Wallace-Villa in The World Against Her 15 to a small house, but as large as the performance deserved. The Amer. Microscope 22-24 to fair business. 8 Bells 20; Brian Rose April 1.

KALAMAZOO.—ACADEMY OF MUSIC (F. A. Bush, manager); Sonna's Band 15 gave a delightful entertainment to a fair audience. The Merry World 20 gave pleasure, performance to a fair house; general satisfaction. Victorian, and Japanese, Trouseroon 22 for co. work to only fair business; best of satisfaction. 8 Bells April 2; Hermann III, 6 — GRAND OPERA HOUSE (W. H. Powelson, manager); House dark 20.

JACKSON.—ITSM: Sonna's Band played at the M. E. Church 11 before a large and appreciative audience.

ADMIRAL.—NEW CROWNED OPERA HOUSE (C. D. Hardy, manager); Hoyt's A Texas Steer 20 in a testimonial for George W. Parsons to almost the capacity of the house and created a furor. Agnes Wallace-Villa in The World Against Her 20; My Friend from India April 7.

YPSILANTI.—GRAND OPERA HOUSE (A. G. Ryerson, manager); Agnes Wallace-Villa 20 to a light house. A Texas Steer 21 to the capacity of the house. U. of M. Comedy co. in The Private Secretary 20; 8 Bells 20.

ITSM: This was the first appearance of Frank J. Keenan in A Texas Steer. Tim Murphy has a worthy successor in Mr. Keenan.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. Smith, manager); The Merry World 20; large house; satisfactory performance. 8 Bells 21.

## MINNESOTA.

WINONA.—OPERA HOUSE (J. Strandliks, manager); Eda Clayton, supported by Horace Vinton, presented La Belle Etoile 19 to a very light house giving good satisfaction.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager); McEwen, hypnotist, March 15-20 to crowded house; excellent entertainment.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager); House dark 22-27. Captain Jack Crawford 2; Prodigal Father 22.

ST. CLOUD.—GRAND OPERA HOUSE (E. W. Durant, manager); McGehee 16 (local) 17; excellent p. o. presentation to the largest house of season. McIvor Treadwell, hypnotist and mind reader, 18 to small and disappointed audience. Priore's Popular People week of 22 in Felicia, The Night Watch, Fanchon et Co. Widow Joe, My Gath, and A White Poodle.

ST. PETER.—NEW CROWN OPERA HOUSE (Satoru and Hsi, manager); House dark 22-23.

DULUTH.—TOP LYCEUM (L. N. Scott, manager); Davis' Ac. troupe 22 to crowded house; good satisfaction. Duluth City Band 22; Billy Emerson's Minstrels 22.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Monroe, manager); The Cotton King 22 did a big business but the co. is not as strong as last year's. Brady's Selection 20-22 failed to put on an appearance. Peter Baker co. in Fritz and Leon 20-21 — ITSM: Thomas Stanley, member of the Wilsons, who has been dark the past week, is suffering from a severe injury to his foot caused by stepping on a rusty nail. The services of physicians were necessary to remove the nail. — The Williams College Diagnostic Club produced The Rivals at the Columbia 22 before a large and fashionable audience. A big success — Itsm: The Rivals of Holloway, W. F. Smith's Irish drama, has been renamed by the R. E. Dramatic Club.

PITTSFIELD.—ACADEMY OF MUSIC (Millicent Callahan, manager); Pete Baker 15-20 fair business. The Cotton King pleased a fair house 22. The Murphy with his excellent co. to fair audience 21. Mr. Murphy is a great favorite in this city and applause was in order during the entire evening. Yale's Twelve Temptations did well 22 and gave a good performance; specialties excellent. Daniel R. Ryan and co. 20-22.

GREENSBURG.—OPERA HOUSE (W. J. Lawler, manager); Charles H. Yale's Twelve Temptations 22.

TUNNER'S PAILS.—COLLEGE OPERA HOUSE (Fred Colle, manager); Pete Baker, the German dialect comedian and his silent supporting co. gave great satisfaction 22-24 in Chris and Lena, Blasphem, and The Endless Love.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, manager); O'Dowd's Neighbors 18; poor house; good satisfaction.

TAUNTON.—THEATRE (E. A. Harrington, manager); Hoyt's A Milk White Flag was presented by an extra fee co. 21; large business.

HARLBOR.—THEATRE (W. E. Riley, manager); Cotton King 22; O'Dowd's Neighbors April 2.

PITTSBURG.—WHITNEY OPERA HOUSE (Stephen Begley, manager); Samuel Stratton Comedian, with band and orchestra, opened a week's engagement 22; fair business; daily matinees were given. Plays presented were Called Back, His Lordship, The Collier Bawn, The Gold King, and Ticket-of-Leave Man.

LEEDSISTER.—TOWN HALL (G. E. Sanderson, manager); In Old Kentucky 21; fair business; good satisfaction. Twelve Temptations 21.

THE NEW YORK DRAMATIC MIRROR.

BENBASSY'S ORIENTAL ENTERTAINERS 20; fair business. J. Arthur Loring, Shakespeare reader, 21. House dark April 4-11 — ITSM: J. C. Macrae, of the Mattie Clark's New Jacques co., is the guest of Charles L. Carter, of this place. Barry Fuller, of Our Dorothy co., has signed a contract with Mr. Carter's Partie Springs Stock co. for the Summer season.

## MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Meier, manager); Schubert Symphony 20; small audience; entire satisfaction. Edward Remseny 20; good attendance; highly delighted audience.

## MONTANA.

BILLINGS.—OPERA HOUSE (L. B. Babcock, manager); Professor Dan C. Hall, hypnotist and mind reader, 18; poor business. Empire Comedy co. 20; co. fair; small audience. Prodigal Father 22.

MISSOURI.—BENNETT OPERA HOUSE (G. N. Hartley, manager); Prodigal Father 22; small audience. French Ball 20; poor performance.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager); Prodigal Father 22, 23.

## NEBRASKA.

LINCOLN.—THE LANDING (John Dowden, Jr., manager); Dr. Kavanagh and Smith Opera co. in The Mandarin 17; S. R. O.; performance excellent. James O'Neill in Monte Cristo 20; Stuart Robson 20 — THE PUPPETS (F. C. Zehring, manager); The Foxes 20 (F. C. Zehring, manager); The Graham Harle 20-21.

KIRKLAND.—OPERA HOUSE (R. L. Wapper, manager); The Smalley Grand Concert co. 20 to good business; audience well-pleased. Finch's Lalapalooza 18, 19; local minstrel, to crowded houses; excellent satisfaction; one of the best amateur performances ever seen here — ITSM: William Hunter, the efficient stage manager of the Opera House, was united in marriage to a young woman of this city 19.

## NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager); Hoyt's A Milk White Flag 19 drew a large audience. Corse Payne 20-22 opened to packed house, giving two performances daily. His repertoire includes God Slave, Drifted Apart, Loveland, Last Lynne, The P. Anger, Pearl of Seven, The Persian Princess, Kathleen Mavourneen, Camille, Pilgrimage, Let Me Five 21; Illinois, and A Yankee in Cuba. Under the Polar Star 5-7 — CORSEN'S THEATRE (Charles J. Gorman, manager); Paris Gaity Girls 22-27 drew good houses — NEW PEOPLE'S THEATRE (Cobb and Ashton, managers); House dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager); Daniel Sully in O'Brien the Contractor pleased a fair audience 22. The Clinton-Lothrop-Talmage co. in repertoire 22-27. Power of Gold April 1.

PORTSMOUTH.—MUSIC BALL (H. O. Ayer, manager);

opened to S. R. O. 22 for one week in *The Prodigal Son*. They presented *Street of Paris*, Old Kentucky Home, and East Lynne to good business. No better line of specialties has ever been seen here. Erwaud in her wonderful dance is a strong magnet.—ITM: Alma Chester, who will star in repertory next season, is visiting friends here. She is accompanied by her husband and manager, Oscar W. Dibble.

**RIDGE.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Men in the Iron Mask. Booked for 18; Three Guardsmen 22; Yellow Kid 23, and Rhône 20, have all canceled. Saxe's Band April 1; Little Trizie 2.—SIXTH OPERA HOUSE (James H. Soules, manager): John Thomas Concert co. 26 pleased good audience.

**NEWBURG.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): Wa's Comic Opera co. filled a successful week ending 20 to S. R. O. rightly, and are booked to appear again. Digby Bell in A Midnight Bell 20; Tarrytown Widow 21; William Barry April 3.—ITM: The comedy of *Toys* was repeated 23 to only fair business.

**LOCKPORT.**—HOGAN'S OPERA HOUSE (Knowles and Gardner, managers): The Brothers Byrne in 8 Bells to a fair business. Al G. Field's Minstrels 17.

**WAVERLY.**—OPERA HOUSE (J. E. Murdoch, manager): House dark.

**ELGINA.**—LYCEUM THEATRE (Wagner and Reis, managers): New Dominion was presented 19 for usher's benefit and deserved a much larger patronage than it received. The performance was a success. Mr. Clement came almost a stranger, but has left an impression never to be forgotten. 8 Bells 20; large and pleased audience. Maude Hillman in repertoire 22-27 presented Charity Ben, Miss Ray of Colorado, A Ring of Iron, An Unclosed Express Package, That Girl in Yankee Land, and Zepha to large audiences. Soules's Band 22; Wall's Opera co. April 5-10; Lady Slivey 21.—AUDITORIUM: Jubilee Concert 21; Clay Quartette 1; Jack's Picnic 21.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Fitz and Webster in A Breezy Time 20; fair performance; light business. Lotus Glee Club 21; Rhône canceled, 22; Bancroft, magician, 27.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Hogan's Alley 17; fair business; very pleasing performance. The Prisoner of Zenda 20; A Railroad Ticket 21; Watson's Kaleidoscopic Views 20; Eddie Spencer 21.

**FULTON.**—STEPHEN'S OPERA HOUSE (William C. Stephens, manager): Moss Jollity co. 20; Hogan's Alley co. 2.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Bancroft 18; good business; pleasing well. Bunch of Keys 20; William Barry 21; Maude Hillman 22-23.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gus Brothers' Bush of Keys to good and a well-pleased audience 15. House dark 22-27.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): In Gay New York 23 drew a crowded house and was greatly enjoyed. Lucy Daly, Walter Jones, Dave Wardell, and Guyot and Curley received rounds of applause. Soules's Band April 1; Superior 2, 3.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): A. Q. Scammon's The Burglar was presented 20 to a fair house. The Man in the Iron Mask by Donald Robertson and Brandon Douglass 23 to a small house. Co. good. Coon Master 21; John Bradley's Money 20; Temple Quartette and Katherine Ridgeway 21; Gilmore and Leonard's Hogan's Alley 2; The Prisoner of Zenda 2; Wilbur Opera co. 5 and week—TOWN HALL (Leonard and Eddy, managers): Charles E. Cook's Players in a week of repertoire 20.—ITM: G. W. Gonge, in advance of William Barry, and Charles Gagodin, in advance of Cook's Players, were here 23.

**GOSHENDA.**—MINIUS OPERA HOUSE (K. J. Preston, manager): Evangeline, a spectacular production of Longfellow's poem by local talent, 19 to a large house. The tableaux were neatly arranged, and the performances gave good satisfaction. Little Trizie 6.

**POUGHKEEPSIE.**—COLLEGEWOOD OPERA HOUSE (E. S. Sweet, manager): St. Peter's Church entertainment 17 delighted a large audience. The Temple Quartette and Katherine Ridgeway, under 18, gave a pleasing concert to good business. The Apollo Sisters, under the direction of Professor W. E. Chapman 21, gave a very satisfactory concert. The club was assisted by Maude Lovin, vocalist; Maurice Kishman, violinist; and Mr. Lovin, accompanist. Harry Clay Blaney in A Boy Wanted 21; Joe Ott in The Star Gazer 22; Gilmore and Leonard's Hogan's Alley 3.

**CORTLAND.**—OPERA HOUSE (Warner Root, manager): Palm Morin in the romantic pantomime, The Prodigal Son, and Alma Lachaise in a piano recital 22 drew a small but refined and thoroughly appreciative audience. Mrs. Morin, with her excellent supporting co., including Mr. and Mrs. Harry Dixie, gave a pleasing and artistic entertainment. Rhône 23; The Deaderick 23; Soules's band 21.

**ITHACA.**—THE LYCEUM (M. M. Guistadt, manager): In Missouri to small houses 19, 20. Rhône in Nell Gwynne; fair house 22; William Barry in John Bradley's Money 20; fair business. Walker Whitenote April 2; Wizard of the Nile 5; Little Trizie 10; Brian Bon 12.

**GLEN FALLS.**—OPERA HOUSE (F. F. Prusa, manager): Kittie Rhodes opened 22 to big business in A Wife's Secret. She played Black Flag 22; Hand Kite 20, and Polly 21; Coon Hollow 21.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolff, manager): In Gay New York attracted good houses, matines and evening. 21. The Brothers Byrne and their new 8 Bells co. appeared before fine audiences 22-27. Soules's Band 20; Bancroft, magician, 20; The Lady Slivey 20—COOK OPERA HOUSE (George C. Geiling, manager): Hoyt's A Bunch of Keys pleased good attendance 22-26. James H. Wallock's co. in When London Slept was greeted by excellent business 25-27. Isham's Octomore 28-31.—ACADEMY OF MUSIC (Louis C. Cook, manager): A Railroad Ticket, as presented by a good co., was well received by remunerative audiences 23-24. The Midnight Flood, a meritorious scenic production, was the attraction 25-27, and was received with every evidence of approval by good houses. Gilmore and Leonard's Hogan's Alley April 3.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Caldwell's Coon Hollow 16 to fair business; satisfactory performance. Fitz and Webster's Breezy Time 23; fair business; fair co. Deaderick 20; Brandon Douglas and Donald Robertson April 2.

**FISHKILL-ON-HUDSON.**—ACADEMY OF MUSIC (A. H. David, manager): May Smith Robbins in Little Trizie played a return date 24 to fair house. She is a bright entertainer, and was well received. The Girl I Left Behind 24.

**DANSVILLE.**—HEICKEN OPERA HOUSE (L. H. Heckman, manager): Hoyt's A Bunch of Keys 20; good business. House dark week of 23.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Howey's Amatoscopie 22 to S. R. O.; exhibition fair; audience enthusiastic. Fitz and Webster in A Breezy Time 22; light business; performance fine; Richards and Pringle's G. Orgie Minstrels 27; Soules's Band 20; Donald Robertson in The Man in the Iron Mask 21; Red Men's Fair and Festival April 5-10.

**WATERBURY.**—CITY OPERA HOUSE (E. M. Gates, manager): Bancroft the magician 19 to large and well-pleased audience. Lincoln J. Carter's Deaderick 24; business light. Coon Hollow 21; 8 Bells 6.

**CORTLAND.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Man in the Iron Mask 20.

**BALLSTON SPA.**—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): A. Q. Scammon's Burgrar 19 to small house; performance satisfactory. Canadian Jubilee Singers 20; small house. Charlie K. Blaney's A Boy Wanted 20; large house; performance excellent; the Misses Sutherland and O'Neill in their acrobatic dances deserve special mention. Kittie Rhodes week of 23.

**BALDWINSBURG.**—HOWARD OPERA HOUSE (H. Howard, manager): Fitz and Webster in A Breezy Time 18; fair house; specialties and costumes good. The Noses in the Kodak 20.

## NORTH CAROLINA.

**PAVETTEVILLE.**—OPERA HOUSE (Will C. Dodson, manager): Barlow Brothers' Minstrels 27.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): The Maryland Projectoscope co. closed their week's engagement 20, having had good and pleased audiences. Prof Oakley's Dog and Pony Show opened 10 for two nights and matinee to large business; good show.

**GOLDSDORF.**—MANHESSE OPERA HOUSE (B. H. Griffin, manager): House dark 5-17.

**RALEIGH.**—METROPOLITAN OPERA HOUSE (L. D. Morris, manager): The Karnival of Kommerace, under the direction of Prof. Basil, and which included seventy

of our young women, delighted a good house 21. Concert (vocal) 22; fair house. Barlow Brothers' Minstrels 22; Ecclestone Band 23; Maryland Projectoscope co. 13 and week.

**DURHAM.**—OPERA HOUSE (Malloy and Hocking, managers): Anna Warren co. 22-27; very good business; no good and gave satisfaction. Yellow Kid co., bookend for 28, was canceled.

**CHARLOTTE.**—OPERA HOUSE (N. Gray, manager): Edison's Projectoscope 22 and week; good business. Yellow Kid April 3.—ITM: Plays are now on foot for the erection of a new \$50,000 theatre here.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Launder, manager): Charles H. Vale's Forever Devil's Auction to a crowded house 17; their specialties were particularly good; Misses Turner, Prober, Rags and Mamie Mayo deserve special mention. Glen MacDoughan's Prodigious Father 1; James A. Herne's Shore Acres 18; Griffith's Faust 19.

**PARIS.**—OPERA HOUSE (C. P. Walker, manager): Professor McEwen, mind reader and hypnotist, week of 22; Vincent and Cliven in La Belle Russie 22; Prodigious Father April 2; James Herne in Shore Acres 18; Fanny Rice Burlesque Co. in The French Bell 18, 19.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): House dark 14-21.

**GRAFTON.**—OPERA HOUSE (W. W. Robertson, manager): House dark 15-20.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Fred Ward appeared in King Lear and Damon and Pythias 17, 18, and Merchant of Venice at matinee 18 to light business. The productions were on a scale of completeness seldom seen here. Wang (D. W. True and co.) with Albert Hart in the title-role to only fair business, matinee and evening, 20. The principal parts were in competent hands.—ITM: Park Theatre (Harry E. Feicht, manager): Norris Brothers' big dog show closed a big week's engagement 20. Oliver Byron and Kate Byrnes in The Tarn of the Tide and The Up and Downs of Life 22-24; good business. The principals were well supported and gave satisfactory performances.—ITM: A Trip to Chinatown, backed at Memorial Hall (Soldiers' Home) 20, canceled.—Fred Ward, a prominent and much beloved member of the Knights of Pythias, was entertained by members of the order during his short stay here. He shelves Shakespeare for an indefinite period, and will appear in three new romantic plays next season.—Norma Kopp, the Matayna in Wang, was the recipient of a big bunch of roses at the matinee performance.

J. W. WHITMORE.

**TOLEDO.**—VALENTINE THEATRE (L. M. Roda, manager): Sons gave a grand concert 21 to packed house. Three and four encores were demanded and given after each number. While Sons was conducting Evans and Hoyt, Anna Held, Minnie French, and Manager Ziegfeld entered. Immediately after finishing the piece and apparently without any notice from their leader, the trombone players advanced to the footlights, turned their instruments on "Old Home" and struck up "The Man Who Broke the Bank at Monte Carlo." The audience cheered, and the professionals had a hearty laugh. The band then played "The Marseillaise" in honor of Madame Held. Evans and Hoyt and Anna Held were greeted by an audience that filled every seat 22. Miss Held was very cordially received, and her rendition of "My Girl's a High-Born Lady," brought down the house. Mr. Crane in A Fool of Fortune to the capacity 23.—PEOPLES' THEATRE (S. W. Brady, manager): 8 Bells opened a three nights' engagement 18. The pleasing features of former productions have been retained, and several novelties added. Business good. Isham's Octomore pleased large audience 21-24.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Jane Coombs in Black House 22; fair audience; performance excellent. Katie Emmett 23 and a Jay from Jayville 24, both canceled. Katie Rooney co. in The Greater New Yorker 27; Ed H. Stone 28, 29; Herrmann III. co. 31; Murray and Mack April 2; Al G. Field's Minstrels 16; Eliza Spencer 18; The Dazzler 18; Nellie McHenry 18; The Old Home 20; Stuart Wilson 21.—ITM: Harold Ewing, former advance agent for Jane Coombs, secured an attachment on the co.'s property, and just before the curtain went up on the last act, the paraphernalia was attached. Some little delay was caused. Manager J. C. Brown discharged Ewing at Syracuse, O., having paid his salary in full, which Ewing does not deny, but claims he was to have his fare paid to New York. Mr. Brown says there is no truth in the statement. The property was released and the case will be heard later.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): The Jay from Jayville 20; poor entertainment to small house. Frank Daniels' Wizard of the Nile 21 to the capacity of the house; everybody pleased.

**PRIESTON.**—OPERA HOUSE (Helen and Haynes, managers): House dark 20-21. Thomas H. Keane April 8.

**LOGAN.**—RHINEFELD'S OPERA HOUSE: Twit Love and Duty 19, 20 to the best business of season; performance excellent.

**MASILLON.**—NEW ARMORY (G. C. Havestack, manager): Professor M. Leeds, hypnotist, 22-27; good business; entire satisfaction. Military Band concert 20; Kline's Cinematograph 21-April 2; Nellie McHenry 21; A Night in New York 18.—ITM: William R. Lippé, treasurer of New Armory, was in Ravenna last week attending the Theatrical Managers' Convention.

**GALION.**—MANAGERS' OPERA HOUSE (Waldman and Rettig, managers): Lyceum Entertainment co. 18-20 to S. R. O.; pleasing performances. General Hurst (Secretary) 21; Albert Hart in Wang 22.—CITY OPERA HOUSE (S. E. Ribble, manager): Charles A. Gardner in Karpel the Peddler 22.

**COLUMBUS.**—GREAT SOUTHERN THEATRE (Lee M. Roda, manager): Herrmann III. 17, 18 to light business. Madame Herrmann's dances were well received. Frank Daniels and his excellent co. in The Wizard of the Nile did a splendid business 19, 20. William Crane 22 in A Fool of Fortune to S. R. O.; performance good. A Parlor Match 23, 24 to splendid business. Evans and Hoyt and Anna Held pleased the people. Pudd'nhead Wilson 25, 27; De Pasquill Opera Co. 18.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): A Bowery Girl 17 did fair business; performance pleased.—HIGH STREET THEATRE (Albert Green, manager): Lillian Kennedy in A Dancer's Daughter 18 to fair business. Lilliputians in The Merry Tramps 22-23 did well; performance fine. The Dazzler 22-27; Oliver Doud Byron 28-31.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Pultz, manager): Frank Daniels in The Wizard of the Nile 18; Best comic opera co. seen here this season. Crowded house. Wang 22 to good business. Fred Ward in King Lear 23.

**SANDUSKY.**—NIAGARA OPERA HOUSE (Charles Baltz, manager): D. W. True and co.'s opera, Wang, 22; Murray and Mack in Flinstone's Courtship April 2; Carl Gardner 12; Peck's Bad Boy 15.—ITM: E. W. Ray, in advance of Wang Opera co., was here 20.

**RAVENNA.**—EXTRA OPERA HOUSE (W. A. Robinson, manager): Charles A. Gardner in Karl the Peddler 21; Jay from Jayville 22; Clara Schuman's Ladies' Orchestra April 1.—ITM: Jane Coombs was booked for 20, but failed to appear, and Manager Robinson went to Salem 19, where he attached their baggage. Manager Brown immediately settled.

**PORSCHE.**—GRAND OPERA HOUSE (H. Field, manager): Frank Daniels' Wizard of the Nile 20; Warren Conlan in The Merchant of Venice 21; Darkest America April 1; Choral Society Concert 7; Wang Opera co. 2; Old Homestead 12.

**LIMA.**—FACTOR OPERA HOUSE (W. A. Livermore, manager): The Dazzler 22; medium performance to a small house. Hoyt's A Texas Steer 24; Charles Gardner's Faust 24.

**COSHOCTON.**—OPERA HOUSE (Miller and Robinson, managers): Gorton's Minstrels 18; big business; fair satisfaction. F. D. White's Vitascope and Microphone co. 15-17 to fair business; good entertainment. Perfect satisfaction. Kline's Cinematograph 22-24.

**MARION.**—GRAND OPERA HOUSE (R. Streitz, manager): Lillian Kennedy in The Deacon's Daughter 17; fair house; good co. D. W. True and co.'s Wang 24; Boone, the hypnotist, 26, 27.—ITM: The local lodge of Elks will produce the spectacular, Ben Hur, 20-April 1, and will make it the leading event of the season. The Clara Schuman Orchestra at the Y. M. C. A. 22 pleased a packed house.

**HOPKINSON.**—NOEL'S OPERA HOUSE (Charles L. Bristol, manager): Flynn and Saunderson's Big Sensation 19 to good house and satisfaction. Edwin H. Bone, hypnotist, 22, 23 to fair business. Porter J. White's Faust co. 20.

**OKLAHOMA CITY.**—OVERLOOKING OPERA HOUSE (Ed Overholser, manager): Curtis Comedy co. week 14-19; good houses; excellent performances.

**SHANANOV CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): The Misco Spectacular Pantomime co., booked for 23, canceled. In Missouri 22; McCarthy's Mishaps 27; Hoyt Wanted April 7.—ITM: Kline's THEATRE (John Hersher, manager): S. Plank and played to fair business 18, but the performance did not merit it. The orchestra was the only redeeming feature.—ITM: The Elks at Pottsville will move into their new rooms 29 in the Huntingdon building. The Order is growing and needed larger quarters.—Mr. Barnes of New York co. went to Sheman's 20-21. The members of the co. left 20 for Philadelphia and New York.—M. B. Streeter, of Himeson's ideals, was stricken with a convulsion and gave evidence of having taken some poison at Williamsport 20. A physician brought him around all right and Streeter continued with the co.—The bill introduced in the legislature by Senator Coville, of this city, to prohibit hypnotism as an entertainment, was consigned to the waste-basket. A letter from Hansen, hypnotist, of Ithaca, N. Y., on the subject states the following: "I have never seen any bad effects produced on subjects of hypnosis, but rather they are benefited by being hypnotized."

R. W. SHRETTINGER.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Roland Reed in The Wrong W. Wright drew a good house 18. The star was ably assisted by Jasmin Bush. A curtain-call was employed by Mr. Reed to exploit a few of his extemporaneous remarks. Hoyt's A Contested Woman 20; performance given to a large audience. Caroline Michel Hoyt was the bright, attractive star, and was a decided

Club 20.—Y. M. C. A. HALL: Katherine Oliver (reader) 19; fire a packed house, and pleased all.

**SHANGHAI**—G. A. R. OPERA HOUSE (J. P. Oster, manager): Miaco's Specialty co., booked for 22, failed to appear. Mr. Aufife Greene co. 22-27 opened in The Great Diamond Robbery to good business.

**ASHLAND**—GRAND OPERA HOUSE (Frank H. Waite, man.-ger): House dark 22-27.

**MCKEEPORT**—WHITE'S OPERA HOUSE (F. D. Hinton, manager): House dark 22-26.

**SHILOHDAH**—THEATRE (P. J. Ferguson, manager): Si Plankard 20 to fair business. The Vanderville Club (local) gave a ministerial performance 22 for benefit of the poor, realizing over \$100. The Gormans in The Gormans Abroad 22.

**CHESTER**—GRAND OPERA HOUSE (Thomas Harlan, manager): Robert Mantell's Gentlemen from Germany 22; Gilhooly Abroad 22; Minnie Lester co. April 5-12.

**DEL CITY**—OPERA HOUSE (C. M. Laemm, manager): Side-Tracked 18 to a small house. Sons' Band 26; Tim Murphy 27; Elihu R. Spencer in Shakespearean roles 29-30.

**READING**—ACADEMY OF MUSIC (John D. Miebler, manager): Rice & Evangelist co. 18; Barney Ferguson in McCarthy's Misheps 22.—GRAND OPERA HOUSE (George M. Miller, manager): Rich and Maude's Kidnapped appeared to large houses 18-21. J. C. Lewis and Sadie Hasson in Si Plankard attracted big houses 22-24.—GILDER'S AUDITORIUM (Charles Glider, manager): Minco Pantomime and Specialty co. gave a good performance poor business week of 22.

**KANE**—LYCUM THEATRE (Wagner and Ries, managers): A. Q. Scanlon's co. in Side-Tracked 22 to a large audience. Specialties good.

**UNION CITY**—COOPER OPERA HOUSE (Thomas A. Cooper, manager): Charles A. Gardner in Karl the Puddler 24; fair business; splendid performance.

**CORRY**—Woman's THEATRE (F. L. Weeks, manager): Edison's Projector 18-20 to good business at low prices. Charles A. Gardner to a small but well-pleased audience. Other People's Money April 17.

**SEASIDE**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Sons' Band 24; fair business; good satisfaction. Frank Daniels' Opera co. 22.

**WELLSBORO**—SAKKE AUDITORIUM (Dartt and Dartt, managers): House dark.

**CLEARFIELD**—OPERA HOUSE (T. E. Clarke, manager): Side-Tracked 22; Grimes' Cellar Door April 1.

**SHARON**—CARVER OPERA HOUSE (P. F. Davis, manager): Irving French co. in repertoire at popular prices 18-20 did fairly well; performance satisfactory. Schaefer's Ladies' Orchestra April 8; Old Tennessee 2.

**LEBANON**—PIPER OPERA HOUSE (George H. Speng, manager): Richard's Georgia Minstrels 22 to a fair and well-pleased audience.

**LEWISBURG**—NEW OPERA HOUSE (W. W. Wolfe, manager): The Gormans in The Gilhooly Abroad 22 to the largest house of the season; performance excellent. Fitz and Webster in A Breezy Time April 3.

**ROCKVILLE**—OPERA HOUSE (C. A. Vandervelde, manager): The Peabees 15-20; good business. June Abbott, booked for 22-27, canceled. Walker Whiteside in The Merchant of Venice 27; Byron King 28; Irving French 1-8.

**HAZELTON**—GRAND OPERA HOUSE (G. W. Hammett, manager): O'Halligan's Wedding to a small and poorly pleased audience 22. Robert McNamee in Rip Van Winkle 22; 23; good business; satisfactory performance.

**WARNER**—LIBRARY THEATRE (F. R. Scott, manager): Gilmore and Leonard's Hogan's Alley, without Gilmore and Leonard, appeared to a fair audience 22, giving satisfaction; specialties well received. Sons' Band placed a good house 22. Frank Daniels in Wizard of the Hills 22.

**ALTOONA**—ELEVATED AVENUE OPERA HOUSE (Miller and Myers, managers): Roland Read 18; good business and general satisfaction. Lost in New York 18; Elton Spencer 22; poor houses. Elroy Stock co. 22-27; fair houses. Cecil Spangler 22-April 2; O'Halligan's Wedding 22; Oliver Lalinde 13-17.

**NEW YORK**—OPERA HOUSE (H. L. Monhoff, manager): Taylor King Foot co. in repertoire week of 22 crowded house. Co. had over one thousand at reduced prices. Miss Barton and Arthur Shackerley kept the audience in an uproar from start to finish. C. D. Clifford in June Abbott's week of April 12.—**IRVING**: Mr. and Mrs. Shackerley will remain here and coach an amateur co. which will give a performance in the near future for the benefit of the Cohan sufferers drew a large house 18.

**EL PASO**—MVR'S OPERA HOUSE (H. Goodwin, manager): Louis Jones in Spartacus, Othello, and Romeo and Juliet 18-22; fine houses and pleased audience. House dark 22-27.

**PALESTINE**—THEATRE OPERA HOUSE (Dilley and Swift, managers): The Moran Symphony Club, under auspices of V. M. C. A., 18 to 22; good business. A first-class entertainment very much enjoyed.

**HILLSDALE**—LIVV OPERA HOUSE (Shields and Mandrell, managers): House dark.

**DALLAS**—OPERA HOUSE (George Anson, manager): Florence Hinsdale Comedy co. 18-17 in Alice in London, My Husband, and A Wife's Secret to very good business. Primrose and West's Minstrels 18, 19 to 22; good business; specialties above the average; costumes beautiful and performance entertaining.—**IRVING**: Phil Greenwall spent a few days here last week with Mr. Anson.

**SPRINGFIELD**—GRAND OPERA HOUSE (M. H. Jaquard, manager): William Barry in his new play, John Bradley's Money, pleased large houses 17, 18. Robert Mantell in A Gentleman from Germany to good business 19; performance excellent. Tim Murphy in Old Innocence delighted a good house 20.—**MUSIC HALL** (H. H. Brooks, manager): The Bay Tramp 22-24; performances and business fair. The singing of La Belle Personne, a lady harpist, and the male trio delighted the audience.

**NEW YORK**—FAIR OPERA HOUSE (Wagner and Ries, managers): Gilmore and Leonard's Hogan's Alley 18 to light business. Evans and Hoag and Anna Held were greeted by a large audience 20 and scored a success. A. Q. Scanlon's co. in Side-Tracked 22 pleased a large audience. Walker Whitenide 22; Frank Daniels 22.—**GRAND THEATRE**: Josie Mills presented a repertoire of standard successes 22-27 and gave excellent satisfaction to fairly good business. Evans and E. Ing's Midnight Flood co. 22-April 2.

**NEW YORK**—OPERA HOUSE (J. F. Watson, manager): Sonnenfels' (Germany) maintained fair audience 22-27. The Girl I Left Behind me 22; Sowing the Wind 22; Sons' Band 22.

**NEW YORK**—C. A. R. OPERA HOUSE (Joe Gould, manager): Minnesota's I Love 22-27 in repertoire gave good satisfaction to fair business. House dark 22-23. April 2.

**NEW YORK**—FULLER'S OPERA HOUSE (J. A. Renold, manager): Side-tracked 22 to a moderate house; hearty applause; co. strong. Grimes' Cellar Door 22.

**FREDERICK**—GRAND OPERA HOUSE (John J. Watch, manager): The Lebedie co. in Faust 22; Cain's Justice 22, and East Lynne 24 to good houses. Baby Jane made a big hit with her singing and dancing. Breezy Times 22.

**NEW YORK**—GRAND OPERA HOUSE (Griffiths and Co., manager): Edison's Vitoscope and Concert co. 22; audience fair and well pleased. Lafitte College Girls and Banjo Club 22. House dark 22-April 2.

#### RHODE ISLAND.

**PAWTUCKET**—OPERA HOUSE (Alice Spitz, manager): Mr. and Mrs. W. M. Paul and co. in repertoire 18-20 to good business and general satisfaction. The London Galaxy Girls 22-24; crowded house at each performance. This performance seemed to have the right kind of snap to it. The bag pouching by Rolla White was phenomenal; the dancing dolls and the Chill Widows were also prime favorites. Ethel Tucker in repertoire 22-24. A bunch of Kops 5-7; Cotton King 6-12; House dark 12-17.

**WESTERLY**—SLIVER'S OPERA HOUSE (C. E. Silver, manager): Grimes' Burlesque co. was booked for 22; but did not appear nor send any explanation. Bunch of Keys 22.

**WOONSOCKET**—OPERA HOUSE (George C. Meath, manager): House dark.

#### SOUTH CAROLINA.

**CHARLESTON**—ACADEMY OF MUSIC (Charles W. Knob, manager): The Maude Atkinson Repertoire co. 18-20 at popular prices to fair business. Barlow Brothers' Minstrels 22 drew a full house at reduced prices, and appeared to please. Old Homestead 22; Joseph Jefferson 22; Robinson Opera co. 19.

**COLUMBIA**—OPERA HOUSE (Eugene Cramer, manager): The Oriental Opera co. commenced a four-night engagement in The Mascot 22 to S. R. O.

**GRANGEBURG**—ACADEMY OF MUSIC (R. H. Jenkins, manager): Barlow Brothers' Minstrels 22, return date, to fair house only. Performance did not give satisfaction.

**SPARTANBURG**—GREENSBURG OPERA HOUSE (Max Granewald, manager): A. M. Palmer's co. in Trinity 22 to fair house; performance excellent.

**SURRY**—ACADEMY OF MUSIC (Ryttenberg and Schwerin, managers): Barlow Brothers' Minstrels 22; business good; performance only fair. Oriental Opera co. in Mascot 22.

#### TENNESSEE.

**MEMPHIS**—LYCUM THEATRE (John Mahoney, manager): Francis Wilson began his annual engagement 22 in Half a King to S. R. O. The comedy work

of the star, together with the singing of Luis Glaser and the aid of an exceedingly well balanced co., were well received by the large audiences. The advance sale of seats indicate a very successful engagement.

**GRAND OPERA HOUSE** (E. S. Douglas, manager): The Woodward Warren co., a band of clever comedians, began a week's engagement in repertoire 22.—

**AUDITORY** (E. W. Stinchbeck, manager): A Trip to the Circus did well 18-20. Christian and D'Abbing's Cinematograph 22-27. Lincoln J. Carter's Fast Mail 22.

**JACKSON**—PYTHIAN OPERA HOUSE (Wesner and Tuchfeld, managers): House dark.

**NASHVILLE**—THE VASCONCELOS (T. J. Boyle, manager): Blind Boxes 19, 20 gave interesting performances to very light houses. Francis Wilson in Half a King 22; Elsie Beach Yaw 2, 3.—**GRAND OPERA HOUSE** (T. J. Boyle, manager): Alvy's Clever Co. of Comedians in Our Flat 22, 23 to fair business at popular price.

**KNOXVILLE**—STAUD'S THEATRE (Frye Stinchbeck, manager): Trillib, advertised as A. M. Palmer's co. 22 to immense house at matinee, but only a small audience attended evening performance. Anna Merriam was pleasing as Trillib, but the supporting co. was very poor. Floy Crawford 23 3.—**THE**: The regular season here has closed.

**VOAKULE**—FRONT STREET THEATRE (W. J. Deppen, manager): Lowden and Wilson's Comedy co. in Miss mascot to a small audience 22. Co. below average.

**CLARKSVILLE**—ELGIN'S OPERA HOUSE (James T. Wood, manager): Our Flat 22; Al G. Field's Minstrels 22.

**COLUMBIA**—GRAND OPERA HOUSE (James V. Helm, manager): House dark 22-27.—**IVAN**: James V. Helm succeeds Barker and Helm as managers, and will have control of the house the rest of the season.

**BRISTOL**—HARRELING OPERA HOUSE (Bunting and Mother, managers): Trillib was presented by Palmer's co. 19 to large audience 22. The play was well presented and thoroughly enjoyed. House dark 22-27.

#### TEXAS.

**WACO**—THE GRAND (Ed H. Weis, manager): Griss' Opera co. 18-22, with two matines, presented Griss' Student, Fra Diavolo, Brasilia, Paul Jones, Bohemian Girl, Ship Ahoy, and Merry War. The co. gave the best of satisfaction. Owing to bad weather business was very poor. Primrose and West's Minstrels tested the capacity of the house 22. Everything being sold up to date. Primrose and George Wilson remained an ovation, and had the audience in continual laughter. Holmes and Willard Dramatic co. 22-27 playing Miss Xora, The Sailor's Daughter, and Pride of the Circus; business good. Railroad Ticket April 3.

**PORT WORTH**—GARDENWALL'S OPERA HOUSE (Phil Greenwall, manager): Katie Putnam made her appearance 18 matines and night, presenting Erma the Elk and The Old Lime Kiln to fair houses. Primrose and West's Big Minstrel co. (whites and blacks) appeared 19 to full house, matines and night. George Wilson is as popular as ever. The Buckman Comedy co. occupied balance of week, presenting the following plays at popular prices: A Wife Wanted, The Hidden Hand, An Innocent Widow, Attorney Rubberneck and The Pretzel. Joseph J. Kaugh heads the co., and is assisted fairly well.

**HOUSTON**—SWINNEY AND COOMBE'S OPERA HOUSE (E. Bergman, manager): Primrose and West's Minstrels gave an excellent street parade and performance 16 to large and well-pleased house; receipts \$600. The Punch Robertson co. in repertoire at popular prices afternoon and evening 17-22, presented Rose, Coings, Buckeye, Factory Girl, and Gold King to fair business; general satisfaction. Katie Putnam 22; Georgia Coyne 22, 23.—**TRUMAN**, Hotel: An excellent concert by local talent for benefit of the Cohan sufferers drew a large house 18.

**EL PASO**—MVR'S OPERA HOUSE (H. Goodwin, manager): Louis Jones in Spartacus, Othello, and Romeo and Juliet 18-22; fine houses and pleased audience. House dark 22-27.

**PALESTINE**—THEATRE OPERA HOUSE (Dilley and Swift, managers): The Moran Symphony Club, under auspices of V. M. C. A., 18 to 22; good business. A first-class entertainment very much enjoyed.

**HILLSDALE**—LIVV OPERA HOUSE (Shields and Mandrell, managers): House dark.

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**SPRINGFIELD**—GRAND OPERA HOUSE (J. E. Williams, manager): Sonnenfels' (Germany) maintained fair audience 22-27. The Girl I Left Behind me 22; Sowing the Wind 22; Sons' Band 22.

**NEW YORK**—C. A. R. OPERA HOUSE (Joe Gould, manager): Minnesota's I Love 22-27 in repertoire gave good satisfaction to fair business. House dark 22-23. April 2.

**NEW YORK**—FAIR OPERA HOUSE (Wagner and Ries, managers): Gilmore and Leonard's Hogan's Alley 18 to light business. Evans and Hoag and Anna Held were greeted by a large audience 20 and scored a success. A. Q. Scanlon's co. in Side-Tracked 22 pleased a large audience. Walker Whitenide 22; Frank Daniels 22.—**GRAND THEATRE**: Josie Mills presented a repertoire of standard successes 22-27 and gave excellent satisfaction to fairly good business. Evans and E. Ing's Midnight Flood co. 22-April 2.

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## THE FOREIGN STAGE

### DRAMATIC TOPICS IN BERLIN.

Hauptmann's *The Sunken Bell*—The Kali's Son—Trouble About the Schiller Prize.

(*Special Correspondence of The Mirror.*)

BERLIN, March, 1897.

The *Sunken Bell*, which I hear on good authority is being translated into English, French, Russian, Italian, Bohemian, and Norwegian, has attracted by far the greatest attention of any play given in Germany this season. In this marvelous work Gerhart Hauptmann surpasses anything he has heretofore given us.

It is the simple story of a human soul fighting against its own humanity. It strives for knowledge and truth, absolute and ideal. It is the chosen one of the millions summoned to travel the untrodden path and wrestle with God. But alas! this soul is mortal, and its mortality clings to it, and it falls from the height with broken wings. As with Faust, not until the great deliverer, Death, claims it for his own does the sun shine forth and light the way. Then all is clear. Do we pity it? Perhaps. But it has seen and learned much. It has almost touched the unattainable. Maybe after all we envy it, too.

The theme Hauptmann has enveloped in a veil of symbolism of wondrous beauty, so rich in thought, so rare in poetry and truth—in short, a work of genius. And it has been acknowledged as such by all. No, not quite all. There are a few little ones who lip up their tiny voices and cry out because it is vague and they "don't understand what it's about," and they don't believe, or never, that Hauptmann himself understands it.

And *The Sunken Bell* was not awarded the Schiller prize, as you know, because the Esai peror chose to use his authority and bestow it on Ernst von Wildenbruch. But this time the authority was minus.

Many years ago the Schiller prize fund was founded by Wilhelm, then King of Prussia, grandfather of the present Emperor, and the right to bestow a prize once every three years on the author, who in this space of time, should write the best play, was reserved for the head of the Hohenzollern family. The play must, however, have been tried before the public. Up to the present, the Emperors have assumed a more passive attitude, and have left the decision to a committee of capable men. Since Emperor Wilhelm's ascendancy to the throne, however, he has chosen to make use of his right, and in consequence much dissatisfaction has been evinced. Some years ago the committee decided Ludwig Fulda's play, *Talisman*, to be the most worthy, and as a mere matter of form, this decision was sent the Emperor. Now it was injuriously rumored that Fulda's *Talisman* was a hit at higher powers, and the Emperor rejected the decision of the committee and bestowed the prize elsewhere. At the end of the next term of years, the committee universally agreed that Hauptmann's *Hannibal* should have it; but again the Emperor, vexed at this author's play, *The Weavers*, and having on account of this withdrawn the imperial box from the Deutsches Theatre, again refused to concede to the wishes of the committee, and no other author being considered by his majesty worthy, the prize for that time remained unanswered. On this occasion Paul Heyse, disgusted with the turn things had taken, resigned his position on the committee. This year was a repetition of the same story. *The Sunken Bell* was returned and Ernst von Wildenbruch was rewarded both prizes, one of which he promptly returned, for his historical drama in two evenings, *Henry and His Daughters*. This again caused great dissatisfaction, for the latter half of this drama had not been tried before the public, and consequently had no right to be rewarded. Professor Erich Schmidt has now followed the example of Heyse, and has also resigned.

Ludwig Fulda has a special talent for fairy tales. *Milatina*, *The Kali's Son*, had its first Berlin production last week at the Deutsches Theatre, and met with undisputed success. The scene is laid, as in his *Talisman*, in the Orient. Mohamed Albad, Kali of Bagdad, was old and weak. His son, Prince Assud (Josef Kalz) returned after many victories to his father's domain, rich in treasure and bringing many captives. Now, Assud was widely known for his bravery, but he was cruel, and without mercy, and the people feared him much. A'd among the captives there was a princess who answered to the name of Morgiane. Morgiane loved Assud, and gave her whole self into his keeping, and he was cruel to her. Weary with the day's marching he lay stretched among the cushions on the throne. All were sent away save her. She brought him wine; she fanned his face; she held him close in her young arms, and he slept. Then there came a beggar who asked for alms, and his voice sounded Assud from his slumbers. Filled with rage Assud beat him, and Morgiane pleaded and spoke of mercy. Assud struck the beggar to the ground, and bade his slaves cast him from out the city gates. But the beggar rose and spoke an awful curse—from that day hence whatever he inflict in others' hearts should find an echo in his own—and the beggar vanished. So great was Assud's rage at this that he smote his faithful servant a blow on the cheek. But no sooner had he done so than his own cheek burned with pain, and thus it came to pass he was carved out his own wretchedness. He sought forgiveness in the arms of another, and Morgiane aching at his feet begged that he kill her rather than let her suffer this. And his soul smote within him. But when he remembered it was she who guarded his last happy slumber, she alone who sent out to the beggar and pleased for him, then did he say she was the cause of his curse, he bade his slave take her as his own. But his sufferings were many, and all the wise men of the land were not able to alleviate them. And he determined to go into the desert and live apart from men that the pain of his heart might cease. But his faithful servant, Mustapha, plans a remedy. If he feels every blow and every hurt he deals another, why might he not feel a kind act as well. So he generously offers his cheek to his master, but this time to be gently stroked. Assud needs some moments to bring himself to stroke his servant, and only when this one feebly informs him it is not for him, but for Assud's own sake, does the hand of Assud gently rest upon the proffered face. And for the first time his heart is warmed. Mustapha begs for a costly ring which Assud wears, and the latter quickly gives his sword and purse as well. The people are called together and he begs them express any wish, that he may grant it. He throws gold and jewels to them. He even frees the captives, and though his desire to do good is entirely selfish, he is happy. No, not quite, for he has found Morgiane too late. Having spurned the advances of the slave, she was driven by this one from the house and now he finds her, only to see her die at his foot. But it is a fairy death. A wise man from the East (the beggar of the first act) tells him that he, Assud, alone can save her, but he must give his own life for hers. And Assud expresses his willingness. His one desire is to see her smile, and to know he has made her happy, too. And when she smiles, the wise man appears before them again and Assud says: "I know no fear, gladly do I pay with death what thou hast given me," but the wise man answers: "Our debt is canceled. The one whom thouwert in dead. He who stands before me is a new man."

Assud is crowned Kali of Bagdad, and the people fall down before him crying: "Hail Assud, Kali of Bagdad. Hail Assud the Good!" "Nay ye people, call me not good. But rather say of me: He read into the depths of our hearts. And to him no sorrow was strange." Joe Kalz gave a wonderful interpretation of Assud. He was human and yet he remained in the land of fairies. A veil of mystery, a soft air of mystery enfolded him, and though real it seemed very far away. Agnes Sora was most excellent as Morgiane. This young actress, by the way, is to pay you a visit, though not a very long one, the last of this month or the first of April. She goes to the Irving Place Theatre and will play among other things *Ranstendahl* in Gerhart Hauptmann's *The Sunken Bell*, *Ibsen's Nora*, *Dora in Diplomacy*, *Katherine in The Taming of the Shrew*, *Juliet* and others.

The over-quotient Frau Niemann-Reebe began her short Berlin engagement last week at the Lessing Theatre. The plays chosen for the opening night were Goethe's comedy in one act, *Brother and Sister*, and Dumas' *Monsieur Alphonse*. These two comedies, classic and modern, gave Frau Reebe an excellent opportunity to show her rare talents. Her *Marienne* in Goethe's *Brother and Sister* was beautiful in its classic simplicity. We lived and breathed with her. We wept when she wept, and laughed when she laughed. Not the less grand though thoroughly different, was her portrayal of the good-hearted widow in *Monsieur Alphonse*. Next week she will give us several performances of Oscar Blumenthal's comedy, *A Drop of Poison*,

and will end her engagement with her inimitable representation of Madame *Siene-Göde*.

There's latest drama, John Gabriel Borkenstein, though it met with great success at its first representation at the Deutsches Theatre, has not worn, though it is by far the best thing this dramatist has done lately. It appears now less and less frequently on the weekly repertoire. The second act was by far the strongest, and the applause after this was long and hearty. Only in the third act, where the young widow runs off with a student, and it is made plain to the audience for what purpose she takes the young girl with her, was opposition apparent.

The last meeting of the Berlin Press Club which gives from ten to twelve very interesting evenings each Winter, took place last week and was of special interest. If Borkenstein does not receive the proper recognition in his native country and America, the Germans do everything in their power to make it up to him. He seems specially suited to the German mind, and they love him and look on him as one of their own. There have been innumerable and some very excellent translations made of his works, but last week at the Press Club we were given extracts from a comparatively new translation namely, Josef Kalz. Seven years ago Herr Kalz translated and made an adaptation of Byron's "Cain," which, both from a literary and dramatic standpoint met with an enthusiastic success. It was predicted that Winter at the Deutsches Theatre, he assuming the title role. This time he read us extracts from his translation of *Sardanapalus*. If we may judge from the extracts, the translation of *Sardanapalus* is worthy to stand side by side with that of Cain. It is stated that Director Brahms has already accepted it for representation next season.

The latest sensation in theatrical circles, by the way, is that Herr Kalz will leave Berlin after two years to accept a life engagement at the Burg Theatre in Vienna. Just what the conditions of the contract are have not yet been made known to the public. He is to take the place in Vienna of the late Friedrich Mitternigg.

Z. E. H.

THE DRAMA IN ITALY.  
Death of Gallina—Duse's Success in Russia—Other Topics.

(*Special Correspondence of The Mirror.*)

ROMA, March 10, 1897.

I have a procession of dear ones who have passed away into the silent land since last I wrote you. But the dearest of all was Giacinto Gallina, whose dying image is still before my eyes. Until the last he was conscious that he was dying, and the only prayer he addressed to his doctors was: "Make me live until I can finish my comedy; that my poor actors may not be disappointed." He was only a little over forty years of age, and he had not accomplished half the work he had intended to do. His comedies, mostly written in Venetian dialect, were all of a domestic kind, and his characters were, perhaps, involuntarily moulded on his own. Like him they are patient and peaceful; like him they are cheery, generous, and careless of their financial interests; like him they live a life of privations; and like him they are simple, modest, and ignorant of their own worth.

Giacinto Gallina has always been recognized as Goldoni's successor, and was called the "modern Goldoni." Both were born in Venice, and both were inspired by the daliy life of that magic city—unique in the world.

Both took from the people around them that simplicity, good nature, intense sentiment, and resignation in grief which are peculiar to the Venetian character.

Some of Gallina's comedies, indeed, can scarcely be quite understood by those who do not know Venice and its people.

Poor Gallina never knew what ease and comfort were. Notwithstanding his rare talent he was always poor. This mattered little for himself. But he tried to struggle against poverty for the sake of those near and dear to him. For them he lived, not for himself. He did not even know how much he earned by his comedies. So long as he could reckon on his daily bread, that was all he asked from them. Few men and no others in his position, live from day to day as he did. At last, the town allowed him 1,000 francs a year (\$200) to keep him from starving, and on that he thought himself passing rich. His funeral was most imposing. He might have been a minister of state, an ambassador, a millionaire, instead of a poor histrio. The streets were not large enough to contain all the people who loved him, and wished to accompany him to his last home. A bigoted friar had said that the histrion was not worthy of a Christian's grave, but a little child carried a cross before his bier, and descended into the tomb with him, amidst a cloud of floral wreaths and bunches of sweet flowers. Priests may curse, but the voice of the people will ever drown the curse in blessings!

In one of the last letters Gallina wrote to a friend, he said that it was his opinion that the drama, as an art, was dying. Farce, he says, may remain but plays which show life and human character as they are, are no longer for this generation, nor for future generations. Vulgarity in invading everything, and has an art of itself. After I have finished the comedy I have begun (his last one, also), I shall write no more in dialect. But I have begun this one, and I must finish it—unless I die! More I cannot do!"

Poor fellow, he felt the hand of death upon him, even then. Curiously enough, the most sympathetic part in this last work of Gallina is a priest. And no priest would accompany his body to the grave!

There has been a commemoration of Gallina at our chief prose theatre, and his best works were performed on the occasion. Virginia Marin came out of her retirement to honor the memory of her old friend.

Another death is that of the noted theatrical manager, Coccetti. He died in Florence, over eighty years of age. He became manager by chance in the carnival of 1858, to encourage a young prima donna, recommended by a friend. Afterwards he engaged many celebrated artists, such as Collini, Konconi, Alberto Penco, Brambilla, Coletti, Barbieri, Nini, Cortesi, Stagno, Bellincioni, Cotoqui, and lastly, Elena Nevedi, the most popular American prima donna who has yet sung in Italy.

Blondia, whose recent death has brought his name back to Italian memory, did not create the same impression here as in other places. Years before he traversed Italian rivers on the tight rope a woman had done still more than that. In Florence she descended into the public square from the highest steeple in the place, and in Rome she performed tricks on a rope stretching from one end of Piazza Navona to the other, when the plaza was purposely flooded, and all the aristocracy of Rome drove round and round it, with the water reaching to the horses' shoulders. This woman, whose name was Sagal, danced on the tight rope at seventeen years of age. Her feats are mentioned in many celebrated works. Jasini mentions her, and also Dickens. Blondia was unfortunate in Florence. He fell from his cord. He was inconsolable at this, coming as it did to him or Niagara.

For new plays I have to introduce a one-act drama,

Tog, by Rambusch, given in Tarla. The papers speak well of it. It is taken from the late trial of a terrible crime. Italians are very fond of one-act dramas.

In Naples, a drama taken from Molitipi's *Baggar of Sulphur*, has proved a great success, as also has the *Marquis of Sulphur's* drama, *Sad Consequences*. Here, a husband neglects his wife and ruins himself for a cocotte. At last, he sells his wife, not having anything else left to sell. He finally kills himself to everybody's relief. The "good" character of the play is that a man's daughter, who is in love with her uncle, and marries him! Comment is needless! Well might poor Gallina say that the drama as an art is dead, when such things can be applauded. What a relief to turn even to Molitipi's *Tartuffe*, a masterpiece in its way, and which Novelli etc. as only Novelli can act it. He even surpassed his friends' wildest expectations. Novelli in *Tartuffe* made the character—an adventurer with a touch of hypocrisy about him. It is a great study of character, and that Novelli delights in. Fanci a man who can play Shylock, Louis XI and Tartuffe as Novelli plays them, being able to shake the house with laughter in broad farce and mummings! He has now left us again and once more is on the way to America.

Since she began her Italian tour at Naples, where she made her first appearance on any stage. Then she will come to Rome, and from Rome she goes to Florence, Milan, Turin and Genoa.

I understand that Once reaped a golden harvest in Russia. It is said that there were never less than 5,000 rubles in the theatre at night. In Berlin also there were at least 4,000 marks in the house at every representation. She was a wonderful success in *The Scarlet Mrs. Tammany*, and also in *Maggie, Sudermann*. Sudermann is enthusiastic in his praise of her. "You are the authoress of the play," he kept repeating to her after he saw her in his drama.

She is almost as celebrated for her stage management as for her acting. So highly is she regarded in this respect that the stage manager of the imperial

and will end her engagement with her inimitable representation of Madame *Siene-Göde*.

To Managers of Theatres and all others whom this may concern.

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**HOWE & HUMMEL**, Attorneys, New York City.

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Grand Annual Tour of the Brilliant Comedienne  
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A POWERFUL COMPANY OF RECOGNIZED ARTISTS  
In a repertoire of Splendid Scenic Productions  
under the management of **O. W. DIBBLE**. Address all communications to  
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MANAGERS TAKE NOTICE!  
**THE WASHBURN SISTERS**  
LILLIAN and BLANCHE,  
Will separate after the close of this season, April 24, 1897.  
LILLIAN WASHBURN Will star in a new melodrama,  
Under the direction of JESS BURNS.

**A FOXY GUY**

theatre of Berlin went nightly on the stage during her performances to take notes of every detail of the "business" of the pieces she played. I have this from a member of the company, who also tells me that the Russians are fanatic for Duse, and her dying scenes impress them more than any other actress has done. She was called before the curtain no less than thirty times. Flowers and presents are showered upon her, and the Imperial Academy sent her a magnificent album of photographs. She is equally popular by the ladies, who also send her presents of flowers and sweets and call her "dear friend." She will find Italy tame after this.

Seventy-six operas were produced in Italy last year and out of these only three were successful. These were Puccini's *Sonetto*, *Giordano's Andra Chenier*, and *Lu-puccini's Easter Necklace*.

Loesnitzville is writing a new opera on the subject of *Bismarck*.

Maschagni is still busy on his new Japanese opera, which is to be a wonder, from all I hear, *Nodromo*.

B. P. Q. R.

FOREIGN NOTES.

Theatrical London is in a state of expectancy over the rumor that several actors will be knighted at the Queen's Jubilee in June. The names mentioned are Charles Wyndham, Beresford Tree, George Alexander, J. L. Toole, and Clement Scott, the critic. The rumor has arisen from the fact that the Duke of York recently entertained these gentlemen and Henry Irving at a dinner to meet the Prince of Wales.

The moving photographs which under about fifty different names have been the rage of the New York music hall for some time have just reached London. At the Palace Theatre they have taken the place of the time-worn living pictures, whose sun has set.

A memorial will be erected in honor of the late Augustus Harris. Over ten thousand dollars has already been subscribed and at least as much more will be raised by various benefit performances.

Mrs. Edward Terry, wife of the proprietor of Terry's Theatre, died recently in London.

Thackeray's novel, "Henry Esmond," has been dramatized by T. Edgar Pemberton, and recently received its first production by the Crompton Comedy Company at the Lyceum Theatre, Edinburgh. Edward Crompton made his first appearance after a severe attack of influenza. The dramatization is fair. There is much that is dramatic in the earlier acts, but the interest lags a trifle toward the end. With some judicious changes it could be made into a play worthy of a place in the repertoire of the stock company.

Angela Moran, who occupied a position on the French stage similar to that of Kate Claxton in this country, died in Paris on March 1, after a long illness. She was forty years old. Miss Moran made her debut at the Folies St. Martin in *Les Deux Orphelines* and played Louise for several years with great success.

The Sign of the Cross is now being played by Ben Greet's company in Scotland, and is duplicating its London success.

It is said that the advance sale of seats at the Garrick Theatre, London, for *My Friend the Prince*, which is the English version of *My Friend from India*, is extremely heavy.

Albert Chevalier's two-act musical play, *The Land of Nod*, was recently given a copyright performance at the Lyric Theatre, London.

Gerhardt Hauptmann's drama, *The Sunken Bell*, which has caused enthusiasm in Berlin, has apparently been a failure in Paris. There is too much mystery and obscurity in the play to please the Parisians.

SALTER AND MARTIN'S UNCLE TOM'S CABIN.

Ed. R. Salter and Al W. Martin's Mammoth Original Uncle Tom's Cabin Company has been drawing immense audiences and winning golden opinions wherever it has been seen, and has earned a place among the signal successes of the season in those

## TELEGRAPHIC NEWS

CHICAGO.

Matters Theatrical as Dead as the Proverbial Doornail—Hall's Chapter of Comedy.

(Special to *The Mirror*.)

CHICAGO, March 29.

The doornail made famous by the late Charles Dickens in the Scrooge and Marley case could never have been any "deader" than is the theatrical business in this town at the present moment. At the first class theatres only Willard is doing anything worth mentioning, and he is really raking in the American shekels with *The Rogue's Comedy*, which has made a genuine hit. He will continue it through this week and will no doubt fill Hooley's. Next Monday he will revive *The Professor's Love Story* for his fifth and final week, and after he leaves us we will have John Hare in *A Pair of Spectacles*, *Caste* and *When George the Fourth was King*.

The March dinner of the Forty Club is to take place to-morrow evening at the Wellington, and among the club guests expected are Edward S. Willard, Charles E. Evans, William Hooley, David Warfield, Lew Dockstader, Richard Golden, Lee Harrison, Verner Clarges, Ralph Delmore, Richard Mansfield, Harry Cane, and John D. Gilbert.

After a fairly successful engagement, Brian Boru gave its last gasp here Saturday evening, and last night *The Merry World* opened to a big house. Walter Jones, Lee Harrison, Dave Warfield, and the agile Miss Daly were warmly welcomed, and I look for very good houses during the engagement.

After two "dark" weeks the Grand reopened to-night, Richard Mansfield beginning an engagement in *Richard III*, before a large audience. To-morrow evening he will be seen in *Shylock*, and during the week he will present *Prince Karl, A Parisian Romance*, *Beau Brummell* and his regular Saturday night bill, Dr. Jekyll and Mr. Hyde. The Mansfield engagement is for two weeks.

Among those who dropped in last week at my down town court were Verner Clarges, Stewart Allen, Manager Clifford and John E. Henshaw.

At the Gaiety Saturday night Manager Clifford replaced *Little Miss Chicago* with *A Western Mephisto, or A Visible Joke*, the new burlesque by John D. Gilbert and Warren F. Hill. It is a travesty on Faust and was hilariously received. Mr. Gilbert, Joe Doner, Ada Deane, Louise Willis Hopper, and Harry Cashman did good work, and the skit is on for a run.

Manager David Henderson realized some \$2,000 from his testimonial at McVicker's Thursday afternoon. Mr. Willard recited "Jim Bindoe," from the pen of our new Minister to England; and Jarreau, Yvette Violette, Mary Merlin, Richard Golden and others contributed to an entertaining programme. Nat Goodwin and others sent cheques, and the Press Club handled the affair.

Dick Golden is back from his sojourn at the Hot Springs, and he never looked better in his life. It is reported that he will be Manager Henderson's leading comedian in his burlesque revivals at McVicker's this Summer.

Gillotti's Held by the Enemy is being presented by the stock company at Hopkins's this week.

In the police court the other day the clerk astonished me by calling the name of "H. R. Jacobs," and a very small colored boy, charged with disorderly conduct, responded. The same day I met the original Jacobs at the Auditorium and told him of the incident. He asked me what I did with the boy and I said I was puzzled to know whether to fine him ten, twenty or thirty.

Henshaw and Tom Brock's farce, Dodge at the French Ball, was not treated kindly by the critics at the Great Northern last week. But to-night a big house gathered there to greet Evans and Hooley and Anna Held. Manager Fio Ziegfeld was around town last week giving us all Held tuttus.

A young Irishman was in the police court the other day charged with whipping a Greek peddler. His unique defense was that he had licked the Greek because the Greek called him a Turk. Regards to John Ramses.

Manager Jacobs has the big men this week. Over at the Academy of Music McKee Rankin is presenting his new play, *True to Life*, and up at the Alhambra John L. Sullivan is acting as interlocutor in a ministered first part.

The second week of *The Cherry Pickers* opened at McVicker's last night. Joseph Arthur's stirring melodrama seems to please the people, and it is well cast. It is here for another week.

The favorite German comedian, Charlie Gardner, had two big houses over at the Lincoln yesterday.

My board of trade friend, Bob Bluthardt, who has just returned from French Lick, Ind., tells me that Hoyt's right-man, Claude Goodwin, is there for the year. If he likes the place he will buy it. He already owns all the colored men there, and may take an Uncle Tom company to New York.

WASHINGTON.

Playbills at the Capital—E. H. Sothern, Henry Miller, and Other Attractions—Notes.

(Special to *The Mirror*.)

WASHINGTON, March 29.

The romantic drama, *An Enemy to the King*, introduces E. H. Sothern in a part that fits like a glove. His opening to-night at the Lafayette Square filled the house with an audience distinguished and cultured. The play received strong approval, and the star's performance was soundly praised. Mary Hampton gave a most excellent performance. Admirable aid was given by A. R. Lawrence, Morton Seiden, Owen Fawcett, C. P. Flackton, Rowland Buckstone, Daniel Jarrett, Edmund Lawrence, George E. Bryant, Franklin Roberts, Kate Patterson-Seiden, Royden Eriyan, Rebecca Warren, and Violet Rand. The play was picturesquely staged. John Hare is the next attraction.

This week at the Columbia is one of special interest, disclosing for the first time here Henry Miller as a stellar attraction and giving Washingtonians a hearing of Klein and Clarke's pretty play, *Heartsease*. A large and fashionable audience was in attendance. The star was most cordially received and deserved the honors bestowed. Mr. Miller is undoubtedly one of our most gifted and accomplished actors. The splendid supporting company includes John T. Sullivan, Frank Burbeck, Max Figman, Leslie Allen, Edmund Lyon, Grace Kimball, Mrs. Thorndike Boucicault, and Nannette Comstock. The Mysterious Mr. Bugle, Madeleine Luette, Riley's new play, opens here next week.

Thomas Q. Seabrook commenced the week to a big house at the New National Theatre, where his breezy presentation of John Fullerton in Broadhurst's comedy, *The Speculator*, was greatly admired. Mr. Seabrook has the as-

sistance of an excellent company, including Jeannette Lowery, Lorraine Drew, Laura Almosenino, Florence Bingham, A. H. Stuart, Horace Mitchell, Roy Fairchild, Fred W. Peters, Wallace Bruce, C. W. Macdonald, Edward Kennedy, Charles Dennis, and Charles Lee. Madame Sans-Gêne follows.

Augustus Thomas' beautiful play, *In Missouri*, opened well at the Academy of Music. The interpretation is in the hands of a clever company, under the direction of Frank C. Hamilton, and was received with marked favor. Charles E. Hall's Jim Redburn, the sheriff, was a capital performance. The play is mounted in a superior manner. Charley's Aunt comes next. William Calder's production, *Saved from the Sea*, thoroughly fills the bill, and the Grand Opera House to-night holds a big crowd, visibly impressed by the presentation and capable work of the good all-around company. The mounting called forth commendable remark. Mr. and Mrs. Oliver Byron will follow.

Dan Sherman's farce-comedy, *Darktown After Dark*, is the attraction this week at Whittemore's Bijou Family Theatre, opening to two good audiences, afternoon and night. Sol Plunkard is the next attraction.

Hopkins's Trans-Oceanics opened to a packed house at Kean's Lyceum. Heading a strong array of specialty people is Carroll Johnson, the ex-minstrel and Irish star, who made a positive hit with his excellent singing and character impersonations. Weber's Olympia follows.

Ella Russell, the American prima donna, appeared at the White House last Wednesday evening, upon special invitation of President McKinley, to assist in a musical in connection with the first formal affair of the new administration. The programme was arranged and under the direction of Henry Wolfsohn. Herbert Van Vleet was the accompanist, and Frank Wilcock played the violin.

Spiritism closed its tour here last Saturday. Maurice Barrymore returns to New York to enter vaudeville. Virginia Harwood will remain in the city this week. Sol Goodfriend, who was here in advance of Spiritism, stayed to herald Heralds.

Frances Drake presented her novel monologue, *Le Petit Abbe*, Wednesday night at the residence of Captain Allison Naylor, Jr., of the Washington Light Infantry corps. It was her first appearance in Washington and her success was so pronounced that she has made several engagements here to present *Le Petit Abbe* in both French and English.

Manager David Towne, of the Ice Palace, in his suit against the Metropolitan Electric Railroad to recover damages for injuries sustained by riding his bicycle into an open manhole was awarded \$750 by the Circuit Court last Thursday.

The fourth of the series of Metropolitan concerto takes place on the afternoon of April 9 at the Columbia Theatre. The soloist for this concert will be Madame Teresa Carreno, the noted pianist.

J. Clarence West, orchestral leader of Shamus O'Brien, was succeeded here last week by Arthur Peff.

Madame Calvé will appear as a special attraction during the first week in May at the Columbia Theatre in conjunction with the Boston Festival Orchestra.

A. W. Olsen and M. A. Wilber, stage hands at the Grand Opera House, were badly burned Friday night by the explosion of a can of powder during a performance of *The Man-o'-War*.

John D. Calder, business manager for William Calder, leaves for his home in Orangeville, Cal., next Thursday to confer with his father in regard to next season's contracts. Beside the three companies out this season, there will be two more next season, producing John Martin's *Secret and In Sight of St. Paul's*.

Contrary to reports, there will be no Summer opera at the Columbia Theatre.

The third concert of the season by Will A. Haley's Washington Military Band will be given at the New National Theatre next Sunday night. Bertha Lucas, the violinist, is a special engagement for the occasion.

JOHN T. WARDE.

## ST. LOUIS.

The Mandarin—W. H. Crane—Future of Grand Opera—Notes.

(Special to *The Mirror*.)

ST. LOUIS, March 29.

DeKoven and Smith's latest comic opera, *The Mandarin*, opened to a large audience at the Century Theatre last night. The production is magnificently costumed and exquisitely staged. The lines of the opera are full of wit and humor. The company is a strong and large one, and the principals, Bertha Walzinger, George C. Bonface, Henry Norman, and the others made a decided hit in their parts.

William H. Crane opened his engagement at the Olympic Theatre last night to a fine audience in his newest comedy production, *A Fool of Fortune*. The characters are drawn from life, and decidedly realistic, and there are several fine and strong dramatic situations. Mr. Crane himself gave a strong and graphic personation of the principal part, while his company, including Eddie Shannon, gave him excellent support.

Katie Emmett appeared to two big audiences at Havlin's Theatre yesterday in *The Walls of New York*. The production, which deals with life in the great metropolis, is given with a number of strong scenic and melodramatic effects. Miss Emmett, of course, takes the leading role, that of a newsboy, who bobs up always at the right time, and she is supported by a thoroughly competent company.

The Hopkins Grand Opera House Stock company put on a comedy yesterday called *The Three Hats*, and it proved immensely entertaining to a large audience. The company gave a very artistic performance.

Margaret Mather and William Courtright, one of the Cymbeline company, had a disagreement over business matters in Cincinnati, week before last which was renewed here last week, but matters have been satisfactorily adjusted, and although it was reported that he would leave the company last Saturday night, he will not do so, but will remain until the end of the season.

Owing to the fact that Manager George Manus of the Fourteenth Street Theatre company could not secure a first-class attraction for an open date this week, he decided to close the theatre rather than keep open with an inferior company. He will pursue this policy hereafter, knowing that his patrons will have nothing but the best.

Will J. Davis was in the city last week in the interest of the Century Theatre.

The contracts for remodelling the Exposition, and erecting a Coliseum, were awarded last Thursday to James Crawford & Co. and the Koken Iron Works company. The combined bids were \$118,000. Work will commence April 1, and will be finished about Sept. 1.

The season of grand opera closed at Music Hall, on Thursday evening; it was not a success financially. Monday night the audience was

very large, but the other three nights were quiet. The gross receipts fell short of \$12,000, entailing a loss of between \$2,000 and \$2,500 for the four nights' expense. Mr. Green was compelled to take a trip to New York for \$1,000, to get the company out of the city and to Louisville where they played Friday and Saturday nights. St. Louis will probably not be included among the bookings next season.

L. G. Lorring, who was in the cast at Hopkins's Grand Opera House last week, was a member many years ago of the old stock company at the same theatre.

Manager McNeary has not announced his attraction for Ulric's Cave for the coming Season season, but he promises something that will keep up the excellent reputation he has made during past seasons. It will be an open company at all events.

Kourner's Park will be opened about the first Sunday in June with a strong opera company. The musical director, John Lang, has not told who his artists will be, but there are rumors that the principals will be favorites in St. Louis, so it is certain that the company will comprise first-class singers.

Manager McNeary was away a couple of weeks ago, looking after an opera company to place at his resort this Summer. He brought back with him a Mexican dog, and he says he "just stepped over into old Mexico for a day or two."

W. C. HOWLAND.

PHILADELPHIA.

Two More Opera Companies—The Last of his Race—Shamus O'Brien—Sol Smith Russell.

(Special to *The Mirror*.)

PHILADELPHIA, March 29.

For the purpose of introducing the Castle Square Opera company to the Washington public, a special train has been engaged for April 6. The entire organization, orchestra, etc., will leave this city in the morning and play a matinee on that day at the Lafayette Square Opera House, with Falka, leaving immediately after the performance and repeat the same performance at the Grand Opera House in this city in the evening. There are great preparations for this new enterprise.

*The Last of His Race*, the new romantic drama which Creston Clarke, Adelaida Prince and a splendid supporting company are playing, opened to-night at the Broad Street Theatre for a two-week's engagement. The drama deserves praise, and was warmly applauded by a large and fashionable audience. It has achieved a decided success. Mr. Clarke enacts a dual role of father and son. He has an intellectual face, resembling in marked degree his uncle, Edwin Booth, and he acts with force and grace. William Clarke, George Sprague, Alice Gale, Mrs. John Carter, Agnes Maynard, Charlotte Lambert, and Harry Brooks are all seen to advantage. The piece is elaborately and richly staged, and in every respect an excellent production. *The Mysterious Mr. Bugle* follows April 12; *Lyceum stock company* 19.

"During Domman Thompson's *The Old Homestead* farewell visit." This is the style of advertising and advance notices of *The Old Homestead*, which is at the Chestnut Street Opera House. The idea, of course, is to make the people believe that they will see Domman Thompson, who is not in the cast. This may be a smart business method, as it certainly attracts big business, but it may reflect on the local house managers at a later date. Archie Boyd and the entire *Old Homestead* company are capable of drawing on their merits, and this latest scheme ought to be abandoned. The bookings here for balance of season are excellent. April 6, *Heartsease*, two weeks; 10, *Mask and Wig*; 23, *Ada Rehan*; May 8, *Richard Mansfield*; May 10, *Olga Nethersole*.

Soñith Russell is at the Walnut Street Theatre ... its second and last week. A Bachelor's Romance has pleased the public, the quaint and interesting character of David Holmes, assumed by the star, being the most effective and natural of all his impersonations. On account of the death of William T. Adams (*Oliver Optic*) the father of Mrs. Soñith Russell, the star is not playing to-night, having gone to attend the funeral. He will appear Tuesday evening. Mr. Russell will play a week of one-night stands next week and will open in Boston on April 12. The first American appearance of the English comedienne, Marguerite Sylva, at the Waldorf, will be made in *The Lady Slavey* on April 5.

The Carroll-Kerlor opera company in Klumet, with Camille D'Arville, Richard F. Carroll, and a good singing company opened at the Park Theatre to-night, and were fairly well received. The company close the season with this engagement.

Nat Goodwin, supported by Maxine Elliott and a good company in his success, *An American Citizen*, will open at the Park April 5 for two weeks. He is certain to do immense business.

The success attending the efforts of Charles M. Southwell, manager of the Castle Square Opera company at the Grand Opera House is phenomenal. The secret of this success is the weekly change of fine operas, handsomely staged and an artistic representation, all for 50 cents for the best seats and for the matinees 25 cents. To-night: *Die Fledermaus* in the opera; Falka April 5; *The Gypsy Baron* 12; *Princess Bonnie* 18.

*A Good Thing* is always welcome at the Auditorium where Peter F. Dally, with new songs and specialties, is entertaining a packed house to-night. Dally with his company will close his season here on April 3.

The Girard Avenue Theatre presents a popular attraction this week in *Blue Jeans*, played by Amy Lee, James J. Shelly and large stock company. The scenery is the same as originally used in New York. For coming week Amy Lee in her pleasing comedy *Dad's Girl* will be seen.

A tip was given me to-night that there will be a change of management at the Girard Avenue Theatre for next season, and that it will be run as a combination house. As I have not the time to verify it I will reserve the names of the new lessees for next week.

A Boy Wanted with Harry Clay Blaney, the popular young comedian, and a large company of vaudeville specialists were well received to-night at the People's Theatre, where they will hold the week to excellent prospects. For the coming week *The Sporting Duchess* with the original cast including Rose Coghlan, Cora Turner, J. H. Stebbart, Eliza Proctor Otis, Harry Lacy and Louis Mason will be the attraction.

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The Great Diamond Robbery played a record-breaking engagement last year. It came back to the Columbia to-night, and the prospects are that the house will be thronged to the doors all the week. The fact that this is the last time that Mrs. Yeomans and Miss Janunculus will be seen in this play in this city makes the engagement unusually interesting.

Nat Goodwin has been doing a splendid business at the Hollies, and the success of *An American Citizen* is gratifying one to all lovers of the American stage.

The Two Little Vagrants do not seem to have resumed their Boston career at the point where they broke it off last Fall. While the company is almost exactly the same as that which was seen in such a long run at the Museum, there has been a decided falling off in business at the Tremont, but the prospects are that the engagement will close successfully. E. J. Ratcliffe's manly presence makes his scenes conspicuous, and Doné Davidson, George Fawcett, Eugene Sanger and Alice Fischer are as delicious a gang of scoundrels as ever walked the stage.

William Gillette, his play and his company still continue to pack the Museum, but the run is limited to four weeks longer, because the en-

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Commencing Monday, March 29.

MR. CLAY CLEMENT

As Baron Mohenstauffen in THE NEW DOMINION.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,

EDITOR AND SALESPERSON.

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**PARK**—McCarthy's Mishaps.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

## OUTRAGEOUS.

ONE of the deplorable features of theatrical business in several of the large Western cities is the Sunday performance. A few of the more prominent stars and combinations that have the power to do so refuse to perform on Sunday; but a majority of stars and companies are forced by the will of local managers, who believe in this feature of an engagement, to play on that day.

There should be no regular Sunday performance in a theatre. This statement is not made with special reference to any religious idea, but on the belief that actors, in common with other persons whose duties are exacting and arduous, should have at least one day in the week for absolute rest or recreation, at their will. From a commercial viewpoint it is believed, too, that the Sunday performance is an error, for it militates against the volume of business throughout the week.

One of the worst features of the Sunday performance—perhaps its very worst feature—is noted in Cincinnati, O., where the habit of playing on that day has developed a method of injustice of which actors are the victims. There is a law operative in Cincinnati against playing on Sunday. It is claimed that there is an understanding between the managers and the police authorities of that city by which no performance is interfered with; yet as soon as a performance is over, the police step in and arrest the actors concerned, leaving the managers free. Under this outrageous system of eleventh-hour officialism players have been taken from their hotels, haled to police precincts through throngs of hooting idlers, and classed with criminals. The Actors' Society of America has taken up this matter and protested to the Mayor of Cincinnati against the method that there prevails.

It is a wonder that the press of Cincinnati has shut its eyes to such abuses as are embodied in the habit of its police authorities here described.

## A RAILROAD DECISION.

The decision by the United States Supreme Court against the pooling method of railroads may affect passenger service as well as freight traffic. If it shall abolish the fixing of arbitrary rates on theatrical traffic by lines that ought naturally to compete for this business, the Supreme Court will be pleased by every manager who travels.

The business contributed to the railroads of this country by theatrical enterprises is enormous; yet railroads have seldom conceded to it privileges accorded other classes of traffic, and every advantage under existing laws and under rules devised by the carriers has been taken of the fact that theatrical companies must travel. Where there have been competing lines, agreements have been adhered to by which the maximum charge for transportation has been exacted, there being no discrimination as between a large company and a single passenger. On one Western route—between Chicago and St. Louis—the railroads have gone so far as to dictate to these dueling transportation, and to force them to take an indicated line, in order that the "earnings" of the various roads between those points should be "equalized."

In the Summer, when theatrical companies travel infrequently, the railroads bid for other traffic which is insignificant in volume when compared with that offered by touring theatre companies during the rest of the year. This has always been an injustice, as it is a discrimination in favor of transient and pleasure travel as against the traffic which a regular business supposes. There is no reason why theatre parties should pay rates greater than excursion parties, or why concessions should not be made to the great patrons which the theatre furnishes to railroads. If the Supreme Court decision shall set the railroads on a competitive basis—and it is to be presumed that where two railroads run between the same points they may properly compete for business—amusement managers, in common with other business men whose enterprise and patronage contribute to the earnings of common carriers, will benefit as they ought to benefit. The law of competition is a good law for railroads as well as for other industries.

## POOLISH QUESTIONS.

The department of THE MIRROR devoted to information under the head of "Questions Answered" has found such acceptance with the readers of this paper that there are several letters containing queries in every mail received. Some time ago, before this department was enlarged to its present space, it was found necessary to call attention to the fact that questions based on mere curiosity and inquiries impertinent from the fact that they related to the private or domestic affairs of actors, would receive no attention. Members of the theatrical profession have the same rights of domesticity and of freedom from vulgar inquiry that other persons have.

It is a strange fact that admonition in a matter of this kind has no permanent effect. Within a week THE MIRROR question department has received letters asking the height of a dozen prominent actresses; whether this actor uses strong drink or that actor solaces himself with tobacco; whether Miss So-and-so on the bills is really Mrs. So-and-so out of the theatre; whether sensational daily newspaper accounts of one theatrical celebrity are true, and as to the religious faith of another; and why such an actor is shaven and another wears a moustache. It is only necessary to say that letters containing all such questions are dropped into receptacles like those provided in all well-regulated newspaper offices for their entombing, and that no sigh for the waste of good stationery, postage and the labor of Uncle Sam's servants rises to the lips of those who perform the mortuary function.

THE MIRROR's question department is intended to give legitimate and interesting information to correspondents and readers who seek such information. There is no space in the department for other matters, and consequently those who ask foolish or irrelevant questions would better not address communications to this paper.

M. BERNARD, the gentleman who threatened an action at law against the manager of the Athénée Comique Theatre, Paris, because his view was hindered by the colossal hat of a woman who sat in front of him in that house, was propitiated by a ticket for a good box, whence his view of a subsequent performance was unobstructed. If all managers were to thus conciliate men whose pleasure at the play is marred by millinery, theatres generally would have to be reconstructed.

THE scheme for a dilettante achievement in the drama devised in Boston recently, did not reach the demonstrative stage that such a project attained in New York some years ago.

The demonstration in New York cost a great deal of money with far less artistic benefit than resulted from contemporaneous representations in the regular theatre. In Boston not enough money was subscribed to make a start.

## PERSONALS.

**BARRYMORE**.—Ethel Barrymore will go to London with Secret Service to understand Odette Tyler in the part of Caroline Mitford.

**MARKHAM**.—Pauline Markham was awarded last week, by a Kentucky court, \$1,000 damages for injuries received at Louisville four years ago, when she fell into an excavation and broke a leg. Miss Markham's suit, bitterly opposed, was carried through many courts, but the decision of last week was final.

**HOUGHTON**.—The Reverend Dr. George H. Houghton, rector of "The Little Church Around the Corner," has so far regained his health as to be able to enjoy short walks. A brief rest at Lakewood has been to him of great benefit.

**OLCOTT**.—Chaseney Olcott signed last Thursday a new contract to continue under the management of Augustus Pitton for the next five years. Mr. Olcott probably will be seen in Mr. Pitton's successful new play, Sweet Innocence, throughout next season.

**DAMROCH**.—Walter Damroch probably will be offered a place in the faculty of Yale College, as head of the department of music.

**IRVING**.—Isabel Irving was the guest of honor at the Colonial Club reception at the Waldorf last Thursday evening and of the Drawing-room Club at the same hotel Friday evening.

**COGHLAN**.—Mrs. Charles Coghlan and Gertrude Coghlan arrived last Saturday from England. After the season of Tess of the D'Urbervilles, Mr. Coghlan and they will spend the Summer in Prince Edward Island.

**FROHMAN**.—Charles Frohman, in Boston last week, saw Nat Goodwin play An American Citizen at the Hollis, and he was so delighted with it that he arranged to place this star and play at the Knickerbocker, New York. Mr. Frohman will go to England for the London production of Secret Service, arriving on the other side a week before the company.

**MILLER**.—Henry Miller's first season as a star will close with the last week in April.

**DILLINGHAM**.—Charles Bancroft Dillingham, business manager of the Garden Theatre, will go abroad in May, according to his annual custom. He will assist in the London production of Secret Service.

**KELLY**.—Mrs. B. F. Kelly, of Boston, with her travelling companion, Genevieve Smith, sailed for Europe on the Campania on Saturday last. They will meet Mr. Kelly in London, and the party will start on an extended tour of the continent, arriving in Rome on Easter Sunday. H. C. Salendri, editor of the Pawtucket Times, will accompany the party on a tour of Italy at Mr. Kelly's invitation.

**DENIER**.—Tony Denier, the famous Humpty Dumpty, now in London, has postponed his South African tour owing to the illness of his wife and the great London success of Marguerite Fish, whose visit to Johannesburg Mr. Denier is to manage.

**ELLSLER**.—John Ellsler, Jr., son of the veteran manager, is in the city, visiting his father. He will return to Cleveland, O., this week.

**ULMAR**.—Geraldine Ulmar will sail for Europe on April 10. She will proceed to Paris to devote the Summer to the study of music, expecting to return to America in the Autumn.

**NEVADA**.—Emma Nevada, the American prima donna, is ill at her Parisian residence, suffering from fever. Madame Nevada was compelled to relinquish her engagement at Madrid, and to return to Paris.

**HAMILTON**.—Theodore Hamilton, who succeeded the late Frank Mayo in the title role of Pudd'nhead Wilson, has been re-engaged by the management to play the same part next season.

**JEFFREYS-WOOD**.—Douglas Jeffreys-Wood, the sixteen year old son of Ida Jeffreys-Goodfriend, is seriously ill at Dr. Bull's private hospital, on East Thirty-third Street, with appendicitis. It is likely that an operation will be necessary.

**FARNUM**.—William Farnum, of Olga Nethersole's company, now playing at Garden Theatre, was requested Saturday afternoon to appear Saturday evening in the leading part of Don José, in Carmen, in consequence of the indisposition of Mr. Hartwig. Mr. Farnum at once started to study the part, and appeared with success.

**LITT**.—Mrs. Jacob Litt, wife of the well-known manager, has become a prominent social figure in St. Paul. Mrs. Litt is a beautiful and charming woman.

## PLAY TITLES.

Entered at the Office of the Librarian of Congress from Feb. 15 to March 15, 1897.

ZORBA. By Charles Haddon Chamberlain.

THE BLACK HUSBAND. By H. Wittman and A. Wohlthuth.

DISCOURSES AND HARMONY. By Harry E. de Lazarus.

HOGAN'S ALLEY. By Gilmore and Leonard.

THE SPANISH CAVALIER. By Robert N. Moffat and Andrew A. Smith.

VICTOR HUGO'S BOV BLAR. By Charles Bernhard.

CLEOPATRA (comic opera libretto). By Charles Chapman Sargent, Jr.

THE GOUREAU. By Brown Jones. By Weston Schuyler.

HIS MAJESTY. By F. C. Burnand.

NOT WORTH A CONTINENTAL. By Alice Wright Alden.

THE LAND OF HOPE. By Albert Chevalier.

DISCOURSES. By R. C. Stephen.

THE Grecian PRINCESS. By Anthony Matre.

A FAMILY SKELETON. By Mark E. Swan.

A COMPLICATED CASE. By Mark E. Swan.

THE DAUGHTERS OF BABYLON. By Wilson Barrett.

THE MURKIN STUDENTS. By Wilson Barrett.

THE FLYING-DECK GIRL. By Guido Harburg.

A HIGH OLD TIME. By Edgar Sales.

THE REFORMER OF GENEVA. By Charles Woodruff.

CHARITY BEGINS AT HOME. By Bolton Lowe.

LITTLE MISS IRISH. By Genevieve McCloud.

## QUESTIONS ANSWERED.

## No Replies by Mail.

MAX, Haverhill, Mass.: Mabel Eaton starred in La Belle Etoile.

MIRROR READER, New York city: Write to Francis Carlyle, care of the Lamb's Club, New York city.

E. B., Brooklyn, N. Y.: The actress of whom you inquire played in Fogg's Ferry, but not in Mugg's Landing.

J. C. C., Detroit, Mich.: You will find full biographical data and stage career of Madame Janssens in one of "The Mirror Interviews," published Aug. 4, 1894.

CONSTANT READER, New York City: Yes, Corinne has closed her season. She is now in New York, and can be addressed care of the Mirror.

W. H. DICKENS, Providence, R. I.: If you are anxious to read Faust why don't you invest in Bayard Taylor's translation of Goethe's great dramatic poem? Lewis Morris's Faust is adapted from that source. You can secure an English adaptation of Faust, arranged as a drama in four acts, by sending fifteen cents to Samuel French, dramatic publisher, 25 West Twenty-second Street, New York.

L. R. W., TALLADEGA, ALA.: Frederick Ward is an Englishman. After a short experience as an actor in England, he came to America in 1874, making his New York debut at Booth's Theatre as Captain Master Pike in Bell's Lawyer, and was leading man of the stock company at Booth's for several seasons. He supported at various times Edwin Booth, Lawrence Barrett, John McCullough, and E. L. Davenport. He starred with Maurice Barrymore in Diplomacy and since has starred with Louis James. He is now starring alone.

C. L. S., New York city: 1. You can in most instances play any published play on which the copyright has expired. Sometimes, however, special versions of plays are published for the use of amateurs only, and a notice is printed on the title page calling attention to that fact, and cautioning professional companies against performing the play without securing the acting rights from the author or owner. 2. The School for Scandal is in public property, and consequently you can play the "Quarrel" scene or any other scene from the play without asking permission of anybody.

MIRRO READER, Denver, Col.: No, it is not necessary to make a production of a play before copyright on that play can be secured. You can copyright the title of the play by sending two printed copies of the title to the Library of Congress. The copyright fee is one dollar. The copyrighting of the title must be followed up within one year by sending two printed copies of the play to the Library of Congress. You can hold the rights to a play under the common law, but since the passage of the amendment to the copyright law in regard to the protection of dramatic property most managers and dramatists prefer to copyright their plays, as under the new law piracy can be punished with a year's imprisonment, and a federal injunction to stop an unlawful performance is now operative throughout the United States.

R. G., Malden, Mass.: Amateurs would be violating the amendment to the copyright law in regard to the protection of dramatic property if they produced a copyrighted play for charity without obtaining the consent of the owner of said play. It does not make amateurs any the less amenable to the law because they profess to present the said play for charity. Amateurs cannot be charitable at the expense of a dramatic author or owner of a play without first obtaining the consent to produce the said play from the said author or owner. In some cases the author or owner might be willing to grant that privilege gratuitously. In the case of Rosedale you would have to obtain the consent of Arthur Wallack, who can be addressed care of the American Dramatists Club, 14

## THE USHER.



The Ellsworth bill b'ds fair to pass the State Legislature, if not in its original form at least in a sufficiently drastic shape to render it extremely arbitrary and offensive.

As I have explained before, the Ellsworth bill is designed primarily to protect politicians from the weapon of the cartoonist, but it sweepingly prohibits the publication by a newspaper of a portrait, or an alleged portrait, of any person without his or her written consent, under a penalty of imprisonment not exceeding one year, or a fine not exceeding \$1,000, or both.

It can be seen readily that such a law would lead to rank injustice, and it would only benefit that numerous and unscrupulous class of persons that are known as "strikers." Under its operation reputable newspapers would be exposed constantly to blackmailing schemes.

What should be the attitude of the dramatic profession toward the Ellsworth bill?

Actors are not injured by the publication of their portraits in the newspapers. On the contrary, the publicity thus obtained is distinctly valuable. Press agents invariably seek to get pictures of the star or principal members of the company, or scenes from the play published on the eve of an engagement, well knowing that there is no kind of announcement more striking or more attractive to the public.

If the Ellsworth bill should become a law the publishing of actors' pictures would be surrounded with such technical risk that the custom, in all probability, would have to be practically abandoned.

Politicians, no doubt, wince beneath the thrusts of the caricaturists; in some cases, no doubt, the right of privacy has been invaded by the unjustifiable portraiture of persons not in public life; but, so far as the profession is concerned, there ought to be a protest of the strongest kind directed against a measure that mediates injury to theatrical interests.

The matter is of enough importance, it seems to me, to render desirable a petition by managers and actors to the legislature urging the Ellsworth bill's defeat.

St. Louis, like Chicago, cannot afford grand opera. Last week the losses of the Grau company in that city footed up \$12,000—nearly one-quarter of the profits of the season in New York. Mr. Grau says that he will not give grand opera in St. Louis next season. If these results continue elsewhere his field of operations in future will be narrowed down to the metropolis.

The whole trouble is that grand opera, under the system built up by Abbey and Grau, costs too much.

The risks are prodigious. A few stars absorb the bulk of the receipts, and if a couple of them happen to fall ill the bottom drops out of the whole scheme.

Chicago was not to blame in the circumstances for failing to support the depleted grand opera company, although it is an open question whether the result would have been very different had Mr. Grau been able to take all the prima donnas there. The testimony of managers is that Chicago is even more impoverished at the present time than certain other cities in the United States, and with a few notable exceptions visiting companies have played there to less than their usual receipts this season.

Of course that flaxie provincial, Mr. L. B. Glover, of the Chicago *Times Herald*, is dreadfully exercised over Mr. Grau's remarks anent the opera patronage, and he turns loose his well-known verbosity in a fashion that is likely to make the readers of that paper wish fervently that the impresario may never again provoke such an infliction.

Chicago needs no apology or defense for its treatment of the opera company. All it needs, in this instance, is protection from the superfluous and prairiefied advocacy of Mr. L. B. Glover.

From England is wafted a story regarding a real live lamb that Wilson Barrett carries on the stage in one of the scenes of *The Daughters of Babylon*.

Two young women from the suburbs of London were paying the play a second visit. They appeared to be much interested in Mr. Barrett's bleating burden.

"The dear, sweet thing!" one of them exclaimed. "How much fatter he has grown since the first night."

Mr. Jaxson, general director of the Castle Square Theatre, Boston, seems to think that a paragraph in this column last week regarding the organization of that name in Philadelphia is likely to cause confusion.

"Henry W. Savage of Boston," Mr. Jaxson explains, "has an interest in a company at the Grand Opera House, Philadelphia, which goes under the name of a public square of Boston—Castle Square."

"The original Castle Square Opera company is still at the Castle Square Theatre, Boston. About thirty of its members have never been in any other company since the opening of the opera season on May 6, 1895. The orchestra and stage are conducted by the original musical director and stage manager and there is only one Castle Square Theatre lyric stock company.

"Neither Mr. Savage nor the various companies playing under the title of Castle Square have an interest in or any connection whatever with this company. We are approaching our eight hundredth consecutive performance in this theatre and we think we are entitled to all the credit due for such a record."

I am glad to be able to untangle the Castle Square coil. There seems to be some magnetic power in the name, for the Philadelphia organization is pronouncedly successful, also.

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Mr. Palmer told me before returning to Chicago last week that the report of his arranging to manage a New York Theatre next season was premature.

"I have no wish to conceal the fact that I hope and expect to be at the head of a metropolitan theatre again before long," said he, "but nothing of a definite nature has been settled. During my stay here the leases of two theatres were offered me, but no conclusion was reached.

"My career has been identified with producing management, and I shall never be content until I am again in the field as a creator of attractions. But just how or when or where I shall enter the lists again I am unable to say now."

Mr. Palmer will return to New York in a few days—it may be to give practical shape to his plans.

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Manager Henry C. Miner has secured passage to Europe for Mrs. Miner and himself on June 2. His intention is to spend the Summer in Paris and London, and to take a villa for the Winter season at Nice.

There is a probability that Mr. Miner—if he succeeds in arranging his various and extensive business interests—will prolong his stay a year, perhaps two years. He has a desire to travel widely and he has mapped out tentatively a trip around the world.

But it seems unlikely that a man of Mr. Miner's activity will find it congenial to be out of harness completely for so long a period.

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The billboard and lithograph ticket business has become an intolerable abuse. Nearly every theatre in New York suffers a diminution of receipts through it. And yet managers, blind to their own interests, continue to foster and sustain it.

One of our newspapers the other day contained an advertisement which read:

A GENTLEMAN desires good room and will pay for same in theatre tickets. Address—

Advertising agents of the theatres are followed in their rounds by scalpers. Saloons and cigar stores mortgage their lithograph passes weeks in advance. "Fly" theatregoers cheat the box-office by buying tickets at the cut-rate places. The whole system is rotten to the core.

A few years ago THE MIRROR probed this subject to the bottom, exposed all its iniquities, and caused the prosecution of some of the scalpers who were conducting their trade fraudulently. But the vigilance of managers has relaxed and the thing is again in full blast.

A law forbidding traffic in theatre tickets either at reduced or advanced rates would put an end to two nuisances and sources of loss.

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## COLONEL INGERSOLL'S NEW LECTURE.

Colonel Robert G. Ingersoll delivered his new lecture called "The Truth," at the Star Theatre last Sunday evening for the first time in New York. Whatever may be said in regard to the lack of drawing power of other lecturers, there can be no question as to the popular desire to hear Colonel Ingersoll, for the Star Theatre contained a large audience, and ticket speculators did a profitable business on the sidewalk until a police sergeant made them stop selling tickets in front of the theatre, on the ground that they were violating the Sunday law. The speculators, however, continued to sell tickets in the lobby without further interference from the police.

In his lecture, Col. Ingersoll took the ground that "Truth is the intellectual wealth of the world, and that the noblest of occupations is the search for truth. Truth is to be found by investigation, experiment and reason. He who threatens the investigator with punishment here or hereafter is an enemy of the human race. And he who tries to bribe the investigator with the promise of eternal joy is a traitor to his fellow men. Every man should be true to himself, true to the inward light. To throw away your reason at the command of churches, popes, parties, kings or gods is to be a serf—a slave."

The lecturer laid particular stress on the necessity of every man being "mentally honest," as "prejudice, egotism, hatred, contempt, disdain are the enemies of truth and progress." He said that "a religion, to command the respect of intelligent men, should rest on a foundation of established facts. It should appeal not to passion, not to hope and fear, but to judgment."

The lecture was listened to throughout with absorbing interest, and the audience laughed heartily at many of the lecturer's bright sallies, and frequently broke out in applause at the end of some eloquent peroration.

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## HOEFFLER'S SOUTHERN MINNESOTA CIRCUIT

Jack Hoeffler, manager of the Mankato, Minn., Theatre, has organized Hoeffler's Southern Minnesota Circuit, to comprise Mankato, St. Peter, Waseca, and Owatonna, Minn., Mason City, and Charles City, Iowa. After Sept. 1 nothing but first-class attractions will be played. The cities and local managers are as follows: Mankato, Charles Hoeffler; St. Peter, Satory and Hale; Waseca, A. G. Goodman; Owatonna, F. M. Smerch; Mason City, A. T. Parker; Charles City, Charles Shaw. Manager Hoeffler will be in New York in May to arrange next season's bookings. He is organizing a stock company to play the circuit during the Summer season.

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McJimsey, Vincennes, Ind., booking '97-'98.

## THE BOSTONIANS' NEW PRIMA DONNA.

Alice Neilson, a picture of whom appears on the first page of this issue of THE MIRROR, was born at Nashville, Tenn., late in the seventies. She began singing in a church choir company, and went as far as San Francisco, where she undertook her first studies with Madame Valena, who was many years a valued member of the Mapleton Opera company. She made her stage debut in 1895 at the Tivoli, where very practical experience was hers, singing everything from Yum Yum to Marguerite. It was at this time that Henry Clay Barnabee heard her in Lucia, and made her an offer to join the Bostonians, with whom she sang the second role in Robin Hood, Annabel. Her progress was so marked that this season she was given the role of Maid Marian, and finally her real opportunity came in The Serenade, Herbert and Smith's charming work, now so successful at the Knickerbocker Theatre, in which she originated the prima donna role, and made the emphatic hit of the operetta. Miss Neilson resembles Marie Tempest in style and manner, and Marie Van Zandt in timbre of voice and in appearance. Her career has only begun, and the promises for a brilliant future must surely be realized. During the Summer it is her intention to place herself under the tutelage of the most celebrated of teachers of the art of song—the instructors of Nevada, Gerster, Melba, Eames, Calvé, and Kraus—Madame Marché, and with the powers which Miss Neilson possesses very much may reasonably be expected under such guidance.

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## THE OHIO MANAGERS' ASSOCIATION.

A meeting of Ohio local theatre managers took place at Ravenna, Ohio, on March 24. All matters pertaining to local management were discussed, among them being protection from conflicting dates and from play piracy together with the much abused clause of cancellation. An organization was finally completed. Manager Elliot, of the Salem and Warren opera houses was elected president, and W. A. Robinson, of Ravenna, secretary. Seventeen theatres are represented in the circuit and many others have signified their intention to join. THE MIRROR was chosen the official organ of the organization, which is styled the Ohio Opera House Managers' Protective Association. All information regarding the circuit will be furnished upon request by W. A. Robinson.

Within two hours after the meeting one attraction that had secured time through misrepresentation was promptly canceled in four towns on the circuit. The association means to obtain a better class of attractions and will have the effect of ensuring good business for companies of merit and reputation. Manager Robinson will visit New York in the interest of the circuit.

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## THE THIRD MUSIC LECTURE.

Emily M. Burbank and Florence Mosher gave the third of their series of national music lectures last Wednesday at the Waldorf, the subject being "Scandinavia." Miss Burbank briefly reviewed the progress of Swedish and Norwegian music, the cradle of the Nieblungen Lied, calling attention to the peculiar characteristics of the harmonies which reproduce the sounds of nature as heard in the North, and is distinguished by a delight in mere living, is the music of a people living close to Nature's heart, imbued with her majesty and impressed by her mysteries. Miss Mosher played, with much intelligence and perfect sympathy, selections from modern Scandinavian composers illustrating Miss Burbank's remarks, being especially happy in her rendering of those numbers most characteristic of the Scandinavian spirit. The lecture was both musically and intellectually a treat, and the audience could only regret that it could not listen longer to these two clever girls. Both are thoroughly in earnest, and their entire self-forgetfulness adds a great deal to the pleasure with which one hears them.

## OLGA NETHERSOLE'S NEMESIS.

Olga Nethersole is said to have been pursued last week by a long-haired, shabbily clothed man named Hoeffle who wanted to read a play to her. Hoeffle is said to have written to the actress these modest lines: "I will call at the theatre and will give you the honor of discovering a new dramatist who is second only to Shakespeare." The playwright, it is stated, contrived to meet Miss Nethersole on several occasions, and she was obliged to resort to flight as he began to read his play on sight. Hoeffle is reported to have been ejected from the Garden Theatre last Friday evening.

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## A NEW THEATRE IN LAWRENCE, MASS.

A new theatre called the Munes was opened in Lawrence, Mass., on March 15. The attraction was Isham's Octoorsos, who gave a performance which pleased the very large audience. The new theatre is equipped with the latest appliances for the comfort and convenience of both the auditorium and the actors. The auditorium is prettily decorated in white and gold and on the stage are all the most modern mechanical devices. The dressing rooms are large and well equipped. The house is under the management of Me. Simmons and Gorman.

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## A PLAY TRIAL AT THE EMPIRE.

As it has been decided that Under the Red Robe will continue throughout the entire season at the Empire Theatre, Charles Frohman will give a special matinee at the Empire Theatre next Tuesday afternoon of a new play entitled *A Man and His Wife*, by George Fleming, co-author of *The First Gentleman of Europe*. The cast will include William Faversham, Viola Allen, Robert Edeson, Jameson Lee Finney, E. V. Backus, Ida Conquest, Mrs. Thomas Whiffen, Ellen Gale, Jane Harwar.

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## A DENIAL FROM MANAGER ISHAM.

The recent report that parties had bought or become interested in John W. Isham's enterprises, Oriental America and Octoorsos, is without an iota of truth or foundation, Mr. Isham says. A communication from Mr. Isham states that he is the sole owner and manager of these attractions, and has no intention of associating or entering into a copartnership with any one this season or next.

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## ARRANGEMENTS AT THE LYCEUM.

The present will be the last week of The Mayflower at the Lyceum Theatre. Next week Manager Daniel Frohman will revive *The Late Mr. Castello* and *The First Gentleman of Europe*. On Easter Monday, after the departure of the stock company, Madeline Lucette Ryley's new farce, *The Mysterious Mr. Bugle*, will be seen at the Lyceum with Annie Russell and Joseph Holland in the leading roles.

## PROFESSIONAL DOINGS.



Frank A. Connor, whose portrait is above, has just closed with Charles Frohman's Gay Parisians wherein he played a part, acted as general understudy, and appeared in the second part in the curtain-raiser, *Too Happy by Half*. Mr. Connor is one of the youngest as well as one of the most ambitious and most capable juveniles upon the American stage, and made his first appearance in the support of Mrs. Bernard Beere, the English actress, in this city, four years ago. He then played leads with James O'Neill with marked success, and appeared for a season with equal favor in Lotta's plays, *Pawn Ticket 210* and *Zip*. Last year he joined Charles Frohman's company presenting *The Gay Parisians* and the curtain-raiser before mentioned. Mr. Connor, who is equally at home in juveniles and in light-comedy roles, and who spares no expense in dressing, has received several good offers, but has not yet signed for the Spring nor for next season.

Robert Dronet is rewriting his play, *The Sculptress*, and will soon produce it with Isabelle Eveson in the title role.

V. M. De Silke is now playing the part of Captain Memendey in *Cuba's Vow*.

Thomas Henry, of the Davis and Keogh forces, is resting at his home in Philadelphia.

A son was born to Professor and Mrs. V. C. Minnelli (Mina Gennell) at Denver, Colo., on March 17. Professor Minnelli is musical director of the McSorley's Twins company.

Musical Director Leon M. Polachek will close on April 3 his fourth consecutive season with the Devil's Auction. Mr. Polachek has become an Elk, joining New Orleans Lodge 30.

A benefit performance is contemplated to aid the widow of Dr. Ruiz, the American citizen recently killed by Spaniards in a Cuban prison.

The one hundredth anniversary of the birth of Emperor William I. of Germany was celebrated by a special performance at the Irving Place Theatre on March 22.

The first American presentation of Xaver Scharwenka's opera, *Matzawinth*, by the Damrosch Opera company, has been postponed until next Thursday evening.

Maria Dresdner will appear next season in the part now played by May Irwin in *Courted Into Court*.

Alma Alken was recently called upon to take the juvenile part in Gus Heege's play at five hours' notice, and acquitted herself so well that she was warmly congratulated.

Gertrude Port has been engaged by David Henderson for his production of *The Crystal Slipper* at McVicker's Theatre, Chicago, in the Summer, to play one of the Cinderella sisters.

Edwin Forrest Lodge will hold a ladies' social and entertainment at its Lodge room, 166 West Forty-seventh Street, on Sunday evening next.

The American Union of Swedish Singers, comprising forty societies, will hold its annual musical festival at Carnegie Hall, June 25.

Frank Egan, of Lillian Keene's *A Bowery Girl*, and Blanche Pinckney were married at Camden, N. J., on March 4.

Bronko's Chicago Marine Band has been received with enthusiasm in New England.

Eloina Oldcastle participated in a very successful performance of the farce, *Tragedy*, given by the Jefferson Dramatic Society, last Thursday evening, at the Central Opera House, in this city. Miss Oldcastle, who made a decided individual hit in the leading role, Mrs. Grayson, will resume her part in *A Lion's Heart* at the Star Theatre, April 12.

Adele Ritchie will appear as Cleopatra in *The Wizard of the Nile* at the Broadway Easter week.

There was a scene of brightness and enthusiasm at a performance of *Cuba's Vow* in Philadelphia on March 24. It was Cuban night. The theatre was elaborately decked with United States and Cuban flags and the house was filled with enthusiastic

## AT THE THEATRES

Daly's.—*The Wonder*.

Comedy in four acts by Mrs. Centlivre. Revived March 23.

Donna Violante . . . . .	Ada Rahan
Isabella . . . . .	Grace Earle
Flora . . . . .	Charles R. Human
Don Felix . . . . .	George Clarke
Colonel Britton . . . . .	Edward Varney
Don Pedro . . . . .	William Griffith
Don Lopez . . . . .	John Craig
Fredric . . . . .	Herbert Graham
Lindsey . . . . .	Douglas Pratt
Gibby . . . . .	Thomas Hadaway
Vaques . . . . .	

Audiences at theatres in this year of grace are apparently very similar in taste to those of 1714. It is a matter of authentic history that the persons who assembled at the Drury Lane Theatre in London on April 27, 1714, to witness *The Wonder, A Woman Keeps a Secret*, liked the play, and those who convened at Daly's last Tuesday evening were equally well pleased, the reason being that intrigue delicately and wittily presented in a comedy rises superior to the wear and tear of time.

The *Wonder* was last performed in New York twenty years ago, and Don Felix, the jealous hero, was one of Lester Wallack's favorite characters. Mr. Daly's judgment in reviving the comedy is fully justified by the enthusiastic reception it has received at his theatre. It has been proved again that comedy writing is one art which has not progressed in 200 years. Leaving Shakespeare out of the question, the old dramatists could have learned nothing from modern methods. The *Wonder* is written with much technical skill. It is conceived in the true comedy spirit, and contains many situations which have since been the basis of innumerable amusing and successful plays. The dialogue is exceedingly bright and apt, and its flavor of antiquity adds to its charm.

The circumstances under which "a woman keeps a secret" are simple enough. Donna Violante is a beautiful young woman of Lisbon whose father designs her for a nursery. She will have none of summaries, however. She likes a lover better, and is in the habit of receiving one, Don Felix, in a very sub rosa way in her father's house. Don Felix usually comes up by the back stairs. But there is another young woman, Isabella, in the case, whose stern father is also endeavoring to restrain her wayward fancies. In Isabella's agitation at the prospect of having to marry the one man she does not love she falls out of the window of her dwelling. She is rescued by the gallant Colonel Britton, a shining light in the British army and also in the ranks of ladykillers. The Colonel carries his burden, who has fainted, to the nearest house except her own, which chance to be that of Donna Violante. Isabella, who has no desire to return to the unpleasant matrimonial prospects at home, begs to be allowed to remain where she is. Donna Violante consents, but her lover, Don Felix, is Isabella's brother, and, in consequence, it is always necessary to hastily conceal the young woman when the gallant Don gives the signal that he is advancing through the garden. Don Felix, being very keen, detects the fact that there has been a confinement of somebody. He imagines, of course, that it is a man, and hence one reason for his volcanic jealousy. But the supreme reason lies in the inopportune visit to the house of Colonel Britton, who does not propose to give up the character whom he has held in his arms.

These intrigues in the same house make the green-eyed monster wax so lusty that blood is constantly on the verge of being spilled. The Colonial adds fuel to the flame by boasting in the presence of Don Felix of his conquest of the lady, whose name he does not know, in the house which he so describes that Don Felix recognises it as that of Donna Violante. Matters are further complicated by a little affair between Flora, the maid of Donna Violante, and Lisearda, the valet of Don Felix. Flora, who has been visiting the valet, conceals herself in a wardrobe at the approach of Don Felix, and there Donna Violante, who has come to make a call, discovers her. There is another amusing scene when Don Felix, upon the unexpected coming of Donna Violante's father, is clad by Flora in an old dress and pretends, until he can get to the door and make his escape, to be her mother.

In another scene, when Don Felix is about to break into Donna Violante's bed chamber in search of the man of his imagination, the young woman, in order to save Isabella, who is concealed there, calls for help, but excuses Don Felix when her father arrives by saying that he has wandered into the house in a state of insobriety. Don Felix takes the cue and simulates the condition. This is one of the most diverting scenes in the play, and in it Charles Richman, as Don Felix, is very successful. His imitation of a drunken man has no element of coarseness. It suggests to everybody but the father a simulation rather than a real condition of intoxication. Mr. Richman's performance throughout is full of spirit.

To achieve success with *The Wonder* it is necessary that it be played with sprightliness and dash. It has achieved success at Daly's. Ada Rahan is seen to excellent advantage in the role of Donna Violante. Her talents in high comedy are conspicuously displayed.

Virginia Earle as Flora, and Herbert Graham as Lisearda, are very large contributors to the entertainment. Miss Earle seems to have the true comedy instinct; and acts, moreover, with considerable finesse and taste.

Marie St. John as Isabella has an excellent voice and enunciation, and is very pleasing to the eye. Her performance is, however, somewhat colorless. She should be more vivacious. George Clarke gives a good characterization of the amorous colonel, and the old men parts by Edward Varney and William Griffith are very well done. Deane Pratt's little character sketch of Gibby, the Scotch servant, is clever, although his dialect savored of an Irish brogue at times. Thomas Hadaway makes a distinct and peculiar character of the footman Vaques.

In short, the company played excellently an excellent play. The result is that Mr. Daly has achieved another artistic success.

Wallack's.—*Miss Manhattan*.

Extravaganza in three acts by George V. Hobart; music by F. Puehringer and Herman Perlet.

Father Nicholas Knickerbocker . . . . .	Reuben Pax
Chellie Knickerbocker . . . . .	William Cameron
Dodge Key-Belkars . . . . .	John Young
Butty . . . . .	Budd Ross
Patronian Pyne . . . . .	Harry Watson
Ben Kjames . . . . .	H. C. Vernon
Greene S. Grass . . . . .	John Keene
Marjorie Manhattan . . . . .	Minnie Gilroy
Mrs. Vanastigoo . . . . .	Genevieve Reynolds
Hattie Hartigan . . . . .	HeLEN Bryon
Grace Goulet-Reims . . . . .	Eliza MacKenzie
Maggie Fitzsimmons . . . . .	May Stevens Boyce

At Wallack's Theatre was presented last Tuesday evening a new extravaganza by George V. Hobart entitled *Miss Manhattan*, with incidental music by F. Puehringer and Herman Perlet. A large company was employed in the

production which was well received by an audience that filled the theatre.

The performance, which was but a medium for the introduction of songs, dances and specialties, excused its existence by offering a slender story based upon a return to earth of old Father Knickerbocker who came hither to admonish his spendthrift descendant, Chellie Knickerbocker. Of course, it was all a dream of Chellie's and when, at the end, he awoke, it was only to astound his best girl, her sedate aunt and very many others by allusions to what they had done in the dream. Father Knickerbocker had a generally good time while the hallucination held the mind of his decadent relative. The old patriarch was introduced to Miss Manhattan, who kicked his hat; to all sorts of confidence men; to the fatal cable car, the flying motor-carriage, the frantic bicycle, a masquerade ball, and much else.

Mr. Hobart has handled his not unfamiliar subject with commendable skill, and has contrived to ring a few new changes in the by-no-means novel idea of a re-incarnated ancestor. His dialogue is distinctly of the day, the episodes are devised with nicely, and the action never falters for an instant. The music, barring an interpolated rattling march air, "The Squadron on Parade," by J. Ben Michaels, is for the most part lacking in character and in facility. There were some diverting novelties in the production, among them a truly able brass band composed of women, a realistic reproduction of a Broadway cable car rounding "Dead Man's Curve," and a genuine horseless carriage. John Keefe, the Powers Brothers, and Mills, Sarony introduced their ever-joyable specialists, and William Cameron and George Hawley offered an amusing acrobatic dance.

Reuben Pax made up as the typical Father Knickerbocker of the comic paper artists, and played the part with a keen appreciation of its extravagant humor. William Cameron gave a life-like impersonation of the affluent young rounder, and Minnie Gilroy was comely and chic as Miss Manhattan. Budd Ross furnished a tramp sketch *a la* Walter Jones, and the rest of the company was in the main capable.

The costumes were attractive and diversified, and the scenery depicted many familiar spots about the metropolis with admirable accuracy, although there was in this department as well as in several other features a most obvious thrusting forward of advertisements for certain local tradesmen.

American.—*The New Dominion*.

Character study in four acts by Clay Clement. Produced March 29.

Baron Prinz Victor von Hohenstaufen . . . . .	Seymour Sites
Edgar Norman Randolph . . . . .	Jeffrey D. Williams
Marshall Brown . . . . .	William Boselli
Monroe Loftis Randolph . . . . .	George Barry
J. Charles McVeigh . . . . .	Caroline Macy
Mrs. Josephine Delaney . . . . .	Karen Kenway
Flora May Randolph . . . . .	Rollinda Bainbridge
Marta Boland . . . . .	Amelia Gardner
Mrs. Harriet Randolph . . . . .	Little Allen

The *New Dominion*, presented for the first time in New York last evening, was originally produced in California about three years ago. It is properly classified by the author, Clay Clement, as a character study, as there is only a mere thread of plot running through the play.

The interest is centered in Baron Hohenstaufen, a German nobleman, who is making botanical researches among the hills of old Virginia. The Baron is about to start for home when an introduction to Flora Randolph induces him to change his mind. He remains all Summer to make love to Flora, and incidentally proves the family's benefactor by paying off secretly a mortgage on the Randolph estate held by Marshal Brown, who threatened to foreclose unless Flora consented to marry him.

As Flora would naturally not have accepted the amount due him from a rival suitor for the hand of Flora, the Baron compels him to agree to a settlement through a young lawyer, a friend of the Randolphs. After a visit to Germany the Baron returns to Virginia on Christmas eve and gathers for his bride the girl who, in his opinion, is the fairest flower in all Virginia.

The play owes its principal success to Mr. Clement's clever impersonation of Baron Hohenstaufen. His acting in this role stamps him as one of the best character delineators on the American stage. He was equally good in the comic and serious phases of the part.

William Boselli proved effective in the disagreeable character of Marshal Brown, and the supporting company were fairly good throughout.

Murray Hill.—*A Divorce Cure*.

Comedy in three acts, adapted by Harry St. Maur from the French of Victoria Sardou. Produced March 29.

Mr. Clason . . . . .	Raymond Capp
Viscount Coenre de Millimorts . . . . .	Harry Beresford
Grover Parsley . . . . .	J. P. Cope
William Briggs . . . . .	Alfred Treherne
George . . . . .	James A. Elman
James . . . . .	Herbert Denton
Budd . . . . .	Charles Hartley
Jackson . . . . .	A. Drew Leigh
Tom . . . . .	Frank Walsh
Mrs. Marion Daubigny . . . . .	Elizabeth Roselle
Mrs. Summery . . . . .	Mary Basil Tracy
Mary . . . . .	Channing Olney
Diana Clason . . . . .	Emily Baumer

After a very long absence, during which she has won hosts of friends throughout the West and the South, Emily Baumer returned last evening to New York. A large audience assembled at the Murray Hill Theatre to greet her as a star, and to pass judgment upon *A Divorce Cure*, a comedy new to the metropolis, adapted by Harry St. Maur from the French of Victoria Sardou.

The story of the play concerns a middle-aged cosmopolitan, Alexander Clason, who, passionately fond of his pretty young bride, has settled down to the humdrum of wedded life, and become engrossed in the writing of a novel, which makes such demand upon his time that he grows unconsciously neglectful of his wife. Mrs. Clason is a spirited young woman, rather gay of temperament, and, resenting her husband's preoccupation, she seeks consolation in permitting the attentions of the Viscount de Millimorts, an impulsive fiddling, with whom she establishes a platonic attachment. Honor, at length, prompts the Viscount to declare his intention to openly avow his affection for Mrs. Clason, in order that she may secure a divorce. Clason awakes to the true state of affairs, and anticipates the avowal by surprising the young persons just as their first kiss hovers upon their lips. He tactfully appears to ignore the incident, and proposes to fall in with the scheme for a divorce, provided that he shall be convinced that his wife no longer cares for him. He suggests that the young couple shall enjoy each other's company for six months at the end of which, should they still adore one another, a divorce shall be secured. The scheme is approved. Then begins a battle royal for the heart of the young woman which results, of course, in complete victory for the superior generosity and true love of the husband.

Preceding *A Divorce Cure* was the curtain-raiser called Comedy and Tragedy. This little play tells the story of an actress who is enter-

taining her friends in her drawing room with her powers of mimicry. Her husband is fighting a duel in the garden; she sees him and believes that he is being killed. Her comic acting becomes real anguish. She begs her friends to go to her husband's rescue but they merely applaud her dramatic powers.

This and the drama that followed it gave Miss Baumer ample opportunity to prove her cleverness as an actress. She has a rich contralto voice which she uses with excellent effect, and she is graceful and handsome. Her strength lies in emotional roles. Her support is competent.

Harlem.—*The Wrong Mr. Wright*.

Farcical comedy in three acts by George H. Broadhurst. Produced March 29.

Seymour Sites . . . . .	Roland Reed
Wayland Cleggstone . . . . .	Sheridan Tupper
Frederick Roads . . . . .	Charles S. Abbe
Captain Crosby . . . . .	Holbrook Blinn
Lord Braxford . . . . .	Charles Coste
David Clews . . . . .	John H. Bunny
Frost . . . . .	Ja'lan Reed
Henrietta Oliver . . . . .	Indore Rush
Julia Bonds . . . . .	Monte Denoix
Arabelle Cleggstone . . . . .	Athena Lucas
	Mary Myers

Roland Reed and his clever company presented last evening at the Harlem Opera House, for the first time in New York, George H. Broadhurst's farcical comedy, *The Wrong Mr. Wright*. A large audience welcomed Mr. Reed and his companion players, and laughed heartily over the many humorous situations afforded by the amusing play.

*The Wrong Mr. Wright* is all about one Seymour Sites, an affluent San Francisco merchant, who is robbed by an employee. Sites institutes a hunt for the thief, assuming the name of Wright. The chase is taken up also by a female detective, Henrietta Oliver, and all hands meet at Old Point Comfort. The thief has seen fit to assume the name of Wright. Julia Bonds, niece to Sites, is at Old Point, and her maid, mistaken for her, keeps up the deception, precipitating additional complications and carrying along a lively side-plot. The female detective ensnares the impressionable heart of Sites whom she takes to be the robber. Sites, who had been notable for his penurious nature, becomes very generous, lavishes money and gifts right and left, and this fact is regarded as conclusive evidence of his ill-gotten gains. The misunderstandings are soon set aright, and the farce ends as farce should, in happiness and merriment.

Mr. Reed is admirably fitted in Seymour Sites and gives a capital performance. Indore Rush and Monte Denoix furnished the comic relief, and Henrietta Oliver and Athenia Lucas added to the fun. The dialogue is bright, the situations laughably absurd and the performance is given with vim.

Grand.—*Madame Sans-Gene*.

An immense audience assembled last evening at the Grand Opera House to greet the return of Augustus Pitou's company, headed by Kathryn Kidder, in the English version of Sardou's *Madame Sans-Gene*. The fact that the return occurred at Mr. Pitou's own playhouse made the welcome all the more hearty and the applause more enthusiastic. The play and its production have lost none of the original charm in their extended travels, nor has Miss Kidder's striking impersonation of the unique Catherine Hubacher diminished a single jot in its effectiveness, if one excepts a somewhat overgenerous introduction of decidedly modern song.

James Cooper appeared for the first time in New York as Napoleon, and his performance compared most favorably with that of his predecessor in the part, Augustus Cook.

Robert T. Harris made an excellent De Neippberg; Harold Russell a capital Lefebvre, and Wallace Shaw a clever Fouche.

Among others in the company are James P. Daniel, Charles W. Stokes, Charles Plunkett, T. J. McGrane, Francesca Lincoln, Catherine Campbell, Adelinde Plunkett, Nell Christine Hill, and Ruth Oliver.

Star Theatre.—*Hi Henry's Minstrels*.

This week's offering at the Star is *Hi Henry's Minstrels* company which opened last night to an audience of more than the usual size and apparently greatly pleased. The company is large, including eight comedians, a number of dancers, several singers and some Hippodrome jugglers. The best part of the entertainment is furnished by Mr. Henry himself, whose cornet playing was excellent and repeatedly encored. Another important contribution to

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APRIL 3, 1897.

## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

## DRAMATIC COMPANIES.

AFTER DARK (R. Bert Lowe, mgr.); Toronto, Ont., March 29-April 3.

**A BOY WANTED** (Blaney's); Clay T. Vance, mgr.); Philadelphia, Pa., March 29-April 2; Wilmette, Ill., April 5; Allentown, Pa., 6; Mahanoy City, 7; Cambria, 8; Wilkesbarre, 9; Scranton 10.

A RAILROAD TICKET (Willis E. Boer, mgr.); Cleve-  
land, O., March 29-31.

ADA REED (Augustus Daly, mgr.); New York city—in-  
definite.

ALCAZAR STOCK (Belasco and Jordan, mgra.); San  
Francisco, Cal.—indefinite.

AT PINEY RIDGE (8-10-music Higgins, mgr.); New York  
City Feb. 22—indefinite.

**A BAGGAGE CHECK** (Blaney's); W. S. Butter-  
field, mgr.); Quincy, Ill., March 30; Macon, Mo., 31;  
Moherly April 1; Columbia, St. Louis 5-10.

ALARMA (Clement Rainbridge, mgr.); Metropolis,  
Ill., March 30; Cairo 31; Mattoon April 1; Paris 2; New  
Castle, Ind., 3; Cincinnati, O., May 1.

A BREWERY TIME (Fitz and Webster, progs. and mgra.);  
Freeland, Pa., March 30; Nanticoke 31; Berwick April 1;  
Bloomsburg 2; Lewisburg 3; Milton 5; Williamsport  
6; Jersey Shore 7; Renovo 8; Lock Haven 9; Belle-  
fonte 10.

BELL COMEDIAN (George H. Bell, mgr.); Dalton,  
Ga., March 30; Cleveland, Tenn., April 1; Athens 2;  
Sweetwater 3; Murfreesboro 5; Hendersonville, N. C.,  
6; Anderson, S. C., 7.

BOYS OF KILLEENNY (Townsend Walsh, mgr.); Albany,  
N. Y., March 29-April 3.

**BANCROFT THE MAGICIAN** (Ed L. Bloom, mgr.); Rochester, N. Y., March 29-30; John-  
sonville, St. Albans April 1, 2; Troy 3.

BENNETT-MOUTON COMEDY (Monte Thompson, mgr.);  
Bridgford, Mo., March 29-April 2; Haverhill, Mass.,  
5-10.

BUCKLER STOCK (George Buckler, mgr.); Atlanta,  
Ga., March 8—indefinite.

BUSBY GIRL (Lillian Keeler, Jack Lodge, mgr.);  
Cincinnati, Ohio, March 30; Lansing, Mich., 31; Grand  
Rapids April 1-2.

BLACK SWAN (Hoyt and McKee, mgra.); New York  
city April 5-10.

BONNER COMPANY (H. Price Weber, mgr.); Antrim,  
N. H., March 30-April 5; Hillsborough 6; Contoocook  
7; Warner 8.

BOWERY GIRL (J. A. Solomon, mgr.); Cleveland, O.,  
March 29-April 3; Titusville, Pa., 5; Sheffield 6; War-  
ren, N. Y., 7; Rochester 8-10.

**CHARLES A. GARDNER** (Del S. Smith,  
mgr.); Chicago, Ill., March 29.

CLAY CLEMENT (Ira J. La Motte, mgr.); New York  
city March 29-April 5.

CHESTON CLARK (S. R. and Ida Giesenberger, mgra.);  
Philadelphia, Pa., March 29-April 10.

CLOWN-SIT. FELIX (Will E. Culbiss, mra.); Marion,  
S. C., March 29-31; Darlington April 1-3; Rock Hill 4-  
10.

CLIFFORD STOCK (George Bowles, mgr.); Pittsburgh,  
Pa., March 29-April 3; Baltimore, Md., 4-10; Wash-  
ington, D. C., 12-17.

CHARLES COOK (Springfield, Mass., March 29-April 2;  
Roxbury 3-10; Albany, N. Y., 11; Newburg 12).

COURTEY MORETTI: Cheboygan, Mich., March 29-  
April 3.

CHARLEY'S AUNT (Julia Cahn, mra.); Baltimore, Md.,  
March 29-April 2; Washington, D. C., 5-10; New York  
city 12-18.

CHASSEUR GOLDFR (Augustus Pitcairn, mgr.); New York  
city, Jan. 28—indefinite.

CORBE PAYTON (W. E. Deacon, mgr.); Worcester,  
Mass., March 29-April 2; Waterbury, Conn., 3-10; Albany,  
N. Y., 11; Utica 12.

COTTAGE KING (William A. Brady, mgr.); Providence,  
R. I., March 29-April 2.

COURTNEY MORETTI: Cheboygan, Mich., March 29-  
April 3.

CRANBERRY GARDEN (Augustus Pitcairn, mgr.); Chi-  
cago, Ill., March 29-April 10.

COUPLED INTO COURT (May Irwin); New York city

Jan. 4—indefinite.

CONTRIVED WOMAN (Hoyt and McKee, mgra.);  
Brooklyn, N. Y., March 29-April 10.

CIMA'S VOW (Kempton and Tyson, mgra.); New  
Haven, Conn., March 29-31; Hartford, April 1, 2; Hol-  
lyoke, Mass., 3; Boston 5-10.

DARKEST AMERICA (John W. Vogel, mra.);  
Cincinnati, O., 1-10; Parkersburg 11; Martinsburg,  
O., April 1; McConnellsburg 2; Newark 3.

DARROW'S SISTER (Sidney R. Ellis, mra.); Newark,  
N. J., March 29-April 2; New York city 3-10.

DARREL & KELLY (Yellow Kid, T. H. Dobson, mra.);  
Goldense, N. C., March 29-31; Winston-Salem 1.

DAW McCARTHY (Paterson, N. J., March 29-  
April 12; Trenton, N. J., 13-17).

**DONALD ROBERTSON AND BRAN-  
DON DOUGLASS**: Owego, N. Y., March 29;

Coming April 1; Binghamton 2-3; Scranton, Pa., 5.

DOUGHERY-HARRIGAN: New York City, March 29-April 2.

D. B. DAVIS (Western); John F. Byrne, prop.; Walter  
Lewis, mgr.); Ypsilanti, Mich., March 29; Battle Creek  
11; Dowagiac 12; Kalamazoo 2; Coldwater 2.

D. B. DAVIS (Eastern); J. F. Byrne, prop.; W. E. Flack,  
mgr.); Geneva, N. Y., March 29; Auburn 31; Syracuse 7, Utica 8;

Gloversville 9; Amsterdam 12.

DAY STOCK (Edwin Elroy, mgr.); Johnstown, Pa.,  
March 29-April 3; New Castle 5-10; Jamestown, N. Y.,  
12-17.

DEEPSEY THEATRE STOCK (Charles Frohman, mra.);  
New York city, Dec. 26—indefinite.

D. E. WILLARD: Chicago, Ill., March 8-April 10; Detroit,  
Mich., 13-17.

ELKHORN: Philadelphia, Pa., March 29-April 10; New-  
ark, Del., 11-12; Atlantic City 13.

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ark, Del., 11-12; Atlantic City 13.

E. H. SOUTHERN (Daniel Frohman, mra.); Wash-  
ington, D. C., March 29-April 2.

EDWARD COMEDIAN (H. P. Franklin, mra.); Terre  
Haute, Ind., March 29-April 3; Paris, Ill., 5-10.

EUGENE BLAIR (Robert Downing, mra.); New Albany,  
Ind., March 29-April 17.

EMILY BANCER: New York city, 29-April 2.

FREDERICK H. WILSON: Picton, Ont., March 29-  
April 3.

FAST MAIL (Southern); Lincoln J. Carter, prop.);  
Memphis, Tenn., April 2, 3.

FANNY DAVENPORT (See Stern and Archie MacKenzie,  
mgra.); Oak and Cal., March 29-April 2; Los Angeles  
5-10; San Diego, 12, 13.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whately; Julian  
Morgan, mra.); San Francisco, Cal., March 29-April  
11; Fresno 2, 3; San Diego 12, 13; Riverside 14; Los An-  
geles 15-17.

FLORA STANFORD: Alexandria, Va., March 29-April 2;  
Annapolis, Md., 5-10.

FOREIGN STOCK (Mrs. John A. Forgasch, mra.);  
Philadelphia, Pa.—indefinite.

FLOR CROWLEY: Knoxville, Tenn., March 29-April 2.

GEORGIA CAVAN (Charles Bumham, mra.); River-  
side, Cal., March 29; Los Angeles April 1-2; Fresno 5;

Stockton 6; San Jose 7, 8; Oakland 9, 10; San Fran-  
cisco 11-12.

GIRL I LEFT BEHIND (Julia Cahn, mra.); Atlantic  
City, N. J., April 1; Elizabeth 2.

GIRL WANTED (Frank Bush; Davis and Keogh, mra.);  
Wilkes-Barre, Pa., March 29; Elizabeth, N. J., 31.

GEAT DIAMOND ROSARY (Palmer and Knowles,  
mra.); Boston, Mass., March 29-April 3; Providence,  
R. I., 5-7; New London, Conn., 8; Norwich 9; New  
Haven 10; Middletown 12; Hartford 13, 14; Waterbury  
15; Bridgeport 16, 17.

GEORGE EARL (Charles Rosenthal, mra.); Omaha,  
Nebr., March 29-April 3; Des Moines, Ia., 5-10; Omaha  
12-17.

HARPER-DETRICK: Voedersburg, Ind., March 29-April 3.

HOGAN'S ALLEY (A. Gilmore and Leonard;  
Eugene Wellington, mra.); Amsterdam, N. Y., April  
1; Saratoga Springs 2; Poughkeepsie 3; New York city  
5-10.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A.  
Simons, mra.); Chillicothe, Mo., March 29; Webster  
31; Fayette April 1; Marshall 2; Lexington 3, Kansas  
City 4-10.

HEMAN HEARTS (W. S. Rose, mra.); Brooklyn, N. Y.,  
March 29-April 3; Brocklyn, N. Y., 13-14.

HENNESSEY LEROY (Fred G. Conrad, mra.);  
Philadelphia, Pa., March 29-April 3.

HOLDEN COMEDY (Harry Holden, mra.); Joliet, Ill.,  
March 29-April 3; Steator 4-10; Springfield 12-17.

HENSHAW AND THE BRONX (Detroit, Mich., March  
29-April 3).

HEARTSLAKE (Henry Miller; Charles Frohman, mra.);

Washington, D. C., March 29-April 3; Philadelphia,  
Pa., 5-17.

HEY COLORED COMEDY (Mendon, O., March 29; Ge-  
orgia 31; Ap. 1-2; Red Key, Ind., 2, 3).

HIMMELHEIM IDEALS (John A. Himmelheim, mra.);  
Reading, Pa., March 29-April 3; Lancaster 5-10; York  
12-17.

HORN AND HORSE PATERSON, N. J., March 29-31.

IN OLD KENTUCKY (No. 1; Jacob Litt, mra.); Boston,  
Mass., March 29-April 3.

IN MIAMI (F. C. Hamilton, mra.); Washington,  
D. C., March 29-April 3; Brooklyn, N. Y., 5-11; Bos-  
ton, Mass., 12-17.

IDA RICHMOND: Boston, Mass., March 29-April 3.

IRVING FRENCH: Evans City, Pa., March 29-  
April 3.

IS IN MIZZOURA (F. C. Hamilton, mra.); Washington,  
D. C., March 29-April 3; Brooklyn, N. Y., 5-11; Bos-  
ton, Mass., 12-17.

JAMES O'NEILL (William F. Connor, mra.); Minne-  
apolis, Minn., March 29-31; Paul April 1-2.

JONES DREW (Charles Frohman, mra.); Elizabeth, N.  
J., March 29; Albany, N. Y., April 1, 2; Rochester 2, 3.

JOHN HARRIS (Charles Frohman, mra.); Brooklyn, N.  
Y., March 29-April 3; Washington, D. C., 5-10; Chi-  
cago, Ill., 12-14.

KIRK AND KIRK (William F. Connor, mra.); Boston,  
Mass., 5-14.

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## VAUDEVILLE STAGE

A NEW VAUDEVILLE STAR.



MAURICE BARRYMORE.

During the past two seasons a number of well-known legitimate stars have gone into vaudeville. Surprise has succeeded surprise until people have begun to wonder where it will end.

The latest prominent legitimate actor to succumb to the temptations of the continuous managers is Maurice Barrymore, whose picture accompanies this article.

Mr. Barrymore is well known and popular throughout the United States and has been prominently identified with the legitimate drama for many years. He was leading man with Modjeska for several seasons and has also appeared in the same capacity with other stars. He has also starred, though the plays which were written for him did not prove successful. His last venture of this kind was in Roaring Dick and Co., under the management of William A. Brady.

Mr. Barrymore's greatest successes were made in Captain Swift and in the original production of The Heart of Maryland, which ran all of last season at the Herald Square Theatre in this city.

Mr. Barrymore is making his first appearance in vaudeville at Keith's Union Square Theatre in this city this week. The one-act play he appears in is called A Man of the World. It was written especially for Mr. Barrymore by Augustus Thomas.

Mr. Barrymore appeared in it a couple of seasons ago at Hoyt's Theatre.

## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Maurice Barrymore makes his debut in vaudeville, supported by his own company in Augustus Thomas's one-act play, A Man of the World. The Russell Brothers present their servant girl sketch, and the Abbott Sisters continue their successful engagement. The others are William J. Romaine and Bertie Robinson in a new sketch, After the Masked Ball; Alburton and Bertram, club jugglers; the Two Bostonians, English eccentrics; Mary Norman, who makes her Eastern debut in character impersonations; the Savans, equilibrists; Louise Hamilton, soufflette; the Morells and their dog; George Graham, monologuist; Marie Mather and Anita Cline, instrumentalists; the Eolian Trio, Edward J. Boyle, the Marietta, Fred St. Onge and others.

## Pleasure Palace.

A big attraction has been secured for this week in addition to the regular bill. Frank Bush and his supporting company appear in the farce, Girl Wanted. Besides Mr. Bush, the company includes John and Harry Dillon, parody singers; Mason and Healy, the original one and a half; Ole Hayden, female baritone; Joseph Hayden and Queen Hetherington, comedy duo; the Darling Sisters, soubrettes, and others. Marie Dressler continues to present Tess of the Vaudeville, assisted by Meers, Backus and Clifton. James Ballard, the bard, remains in his great act, and the Lumiere Cinematograph is shown with new pictures.

## Tony Pastor's.

Era Kendall, the monologuist, and Bonnie Thornton, the comedienne, are the stars of a bill which includes Johnson, Davenport, and Lorraine, comic acrobats; Diana the dancer; the Six Rinehart Sisters in The Waif's Luck; The Hardecks, comedians; Billy Carter, banjo comedian; the Mirambo Trio, musical artists; Sheridan and Forrest, comedians; Lord and Rose, black-face comedians; Abaco, the acrobatic tramp; the Lorots, necromancers, and Tony Pastor in songs.

## Precincts.

Auguste Van Blieke, the 'cellist, is the star of the bill, which includes George Fuller Golden, story teller; McAvoy and May, comedy duo; John Tierney, comedian; Slade Murray, English comedian; Canfield and Carlton, sketch duo; Prince Flotow and Carrie Dunn, songs and dances; Blockson and Page, acrobatic comedians; Marcellino and Millay, comic bar performers; the Brothers Kennard, comedy acrobats; the Allens, dancers; and new views on Lumiere's Cinematograph.

## Hammerstein's Olympia.

Mr. Hammerstein's extravaganza, Great New York, continues the feature of the bill. The olio is furnished by O'Brien and Havel; Sims and Sims, musical comedians; the Eldridges, colored comedians; the Gurani Troupe of pantomimists; Ara, Zebra, and Vora, acrobats; and George W. Monroe, who does his specialty besides playing the principal part in the burlesque.

## Weber and Fields' Broadway Music Hall.

Under the Red Globe, with its star cast, continues the main attraction. The Lobsterscope, with new "Lobsters," which was put on last week for the first time, is continued. The olio includes Bobby Gaylor, Irish comedian; Caron and Herbert, comic acrobats; Lizzie B. Raymond, comedienne, and Forest and King, eccentric gymnasts.

## Koster and Bial's.

Gayest Manhattan, revised and improved, is the feature of the bill. The cast includes Henry

E. Dixey, Flo Irwin, Merri Osborne, R. A. Roberts, R. E. Graham and others of prominence. The olio includes the Meers Brothers, who have just returned from Europe, presenting an entirely new act; Saharet and her associates in their French quadrille; Arniotis, the strong woman; Professor Leonidas and his trained dogs and cats; the Sisters Hawthorne, singers and dancers, and Fannie Leslie, the English comedienne.

## LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Gayest Manhattan, a vaudeville in three scenes, was produced March 22.

Delbert Fine . . . . .	Henry E. Dixey
Auditorium Sketches . . . . .	R. A. Roberts
Annie Mae Froth . . . . .	R. E. Graham
Admirative Nerve . . . . .	Franz B. Blair
Cholla, Pagan . . . . .	Frederick Hill
Willy Flounders . . . . .	Harry Sommers
Tatty Shorttis . . . . .	Jane Stone
Dandy Party Case . . . . .	Flo Irwin
Ophelia . . . . .	Merri Osborne
Marguerite . . . . .	Nellie L. Ford
Nursmaid . . . . .	Katherine Lucile Poote
	Bethrice Goldie

Gayest Manhattan, or Around New York in Ninety Minutes, a vaudeville in three scenes, was first presented at Koster and Bial's last week. Some of the lyrics were written by Harry B. Smith, some of the music by Ludwig Engander, two of the songs were made by Matt Woodward, and the rest, especially the book, was the work of persons unnamed. The skit went to narrate the metropolitan adventures of Auditorium Sketches of Chicago and Anheuser Froth of St. Louis, who squandered stage money first in Central Park, then at the Stock Exchange, and eventually at Koster and Bial's. A dramatic school instructor, his pupils, a press agent, and two swell little children were introduced, all of whom, without reason or excuse, imposed upon one another, sang, danced, and talked. There was some pretty scenery, gorgous costumes, and a sensational French quadrille by Miles, Saharet, Middleton, La Garete, and Dean.

The company included many clever performers whose abilities might have been expected to rescue almost any programme from dullness. Henry E. Dixey was the same as ever and brought forward his familiar specialties; R. A. Roberts and Robert E. Graham expended imitation greenbacks with naturalness; Flo Irwin sang several songs in her own sweet way; Nellie Lyford was admirable as an amateur Ophelia. Merri Osborne scored the individual hit of the occasion by a dainty burlesque of a child of fashion, gowned in varying stunning costumes.

The rest of the company were energetic and effective, and there were introduced several ingenious mechanical contrivances.

The olio, which preceded Gayest Manhattan, was very enjoyable. The interest was centred in the reappearance of the Sisters Hawthorne, those three pretty and talented American girls, who have been abroad for two years, making a conquest of Europe. The Hawthornes have improved wonderfully since they were last seen here, and they received the warmest kind of a welcome. Their first song was "The Daughter of Officer Porter," which was followed by two new ones especially written for them by Leslie Stuart, "Daughters of the Guard" and "The Willow Pattern Plate." Both songs were well received, especially the latter one, which is a quaint conceit cleverly acted and sung by the Misses Hawthorne. The numerous floral tributes handed over the footlights showed that they have not been forgotten during their absence.

Mary Arniotis, a strong woman, new to America, performed some amazing feats in the weight-lifting line, and showed her remarkable strength in many other ways. Professor Leonidas and his troupe of trained dogs and cats made a pronounced hit. The animals performed some tricks which are entirely new, and caused the spectators to reward them and their trainer with frequent applause. The cats and dogs appear to be on the most friendly terms, and there are no demonstrations of hostility between them. Professor Leonidas can count on the appreciation of the American public as long as he preaches to exhibit his pets here.

Fannie Leslie, who was suffering from the effects of her sea voyage during her opening week, pulled herself together last week, and sang and acted with her old-time vivacity, winning the applause and encores to which she is accustomed.

PROCTOR'S.—An excellent bill was headed by Frederick Bryton and Grace Filkins in Augustus Thomas's one-act play, A Proper Impertinent. A special setting was provided for the sketch, which was carefully acted and made a very pleasing impression. Miss Filkins wore a pretty new costume which was much admired by the ladies.

Pearl Andrews, Queen of Mimicry, imitated Ada Rehan, Vesta Tilley, Maggie Cline, Harry Kornell, Yvette Guibert and Chevalier. She was most successful in her Chevalier imitation, singing "My Old Dutch" in a way which brought down the house. Her imitation of Guibert is also a gem in its way. Marie Halton made her debut here and presented the sketch in which she was first seen at Koster and Bial's. She sang several songs and her pickaninnies danced till they were weary. Herbert Cawthon, the Irish comedian, told some amusing gags and played with great energy on a concertina. Tim Cronin delivered his monologue in his own peculiar way and won a good many laughs. The Wigley Brothers, in their toll-gate sketch, were one of the best features of the bill. The laughter was continuous while they were on the stage.

Smith and Fuller made a distinct hit with their musical act. Their solos on the bamboo bells and the mirabla were loudly encored. The cake-walking negroes, headed by Hodges and Lauchua, continued their successful run. Fialkowsky imitated animals and fireworks in a very natural manner, and played on his one-stringed fiddle in a manner that would do credit to Van Blieke. Bennetto and Rete proved themselves agile contortionists. Emery and Marlow introduced an up-to-date comedy sketch. The Two Davenports sang well, and the Pholte-Pinauds were seen to advantage in their funny pantomime. The Lumiere Cinematograph was continued.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The "Lobsterscope," invented by Joseph Herbert, was shown for the first time last week. A black curtain was hung across the stage and the "pictures" were shown by living subjects, whose antics were illuminated from the gallery by a calcium, which did not shine in a steady glare, but in fits and starts, giving the peculiar vibrating effect of the moving picture machine. The "views" given included a dance by the Beaumont Sisters, a boxing match and "the artist's dream," in which a frantic artist was seen brushing the chalk from a lithograph of May Irwin. As each "picture" neared the end of its showing a black cloth was thrown over the figures and the light was turned out, thus causing them to vanish as if by magic. The device is very amusing. When new views are added it will be quite a feature. Sam Bernard

stood at the side of the stage and explained the pictures after the manner of the Cinematograph lecturers. He made a number of funny hits.

Under the Red Globe was presented in its revised form. One of the innovations is a very funny game of poker played by Ross and Bernard. It kept the audience in great good humor. Bernard's scene in the second act, where he falls from the table, improves at every performance, and is very funny. The rest of the burlesque has been brightened up in every way and it is now a diverting performance, pleasing alike to the eye and ear.

The olio was very good. James F. Hoey rattled on in his amusing way. Lizzie B. Raymond sang coo songs and others with great success. Forest and King did a good contortion dancing act, and Caron and Herbert were seen in their matchless act of acrobatic fun. Several new tricks have been added by these clever performers, who are always improving their act.

PLEASURE PALACE.—Marie Dressler appeared in what was described on the programme as a "musical and farcical spasm," called Tess of the Vaudevilles. It proved to be an amusing hodge-podge of songs, dances and dialogue, with a short travesty on the principal scenes of Tess of the D'Urbervilles at the end. Miss Dressler enacted the part of a servant girl in a boarding school, and Frederick Backus and Frederick Clifton were the boarders. Miss Dressler acted, sang and danced with great vim, and succeeded in getting everything possible out of her material. There are some very good gags in the sketch and they brought hearty laughs. The piece is credited to A. R. Phillips on the programme, which also contains the information that the music is by Clifton and the words by Backus. How they settle their differences on royalty day is a puzzle.

The Rogers Brothers made their first appearance at this house and scored a great success with their patchwork talk and with their new parodies. Clifford and Huth presented The Chappie's Call. Miss Huth is still unexcelled as a singer of negro songs, and she was repeatedly encored. Mr. Clifford's dancing was also well received.

Maude Raymond's songs proved very attractive to the majority of the spectators, who encored her frequently. Dixon, Bowers and Dixon, the three Rubes, did some very good acrobatic work. Fisher and Carroll introduced their very funny Irish act, which is full of good points. Marcellino and Millay were applauded for their funny wrestling act as well as for their work on the bars.

Ballard the Bard and his bag of poetry and cornets held forth as usual, and Lumiere's Cinematograph had some new views, one of which, taken in Fifty-ninth Street, proved interesting.

KEITH'S UNION SQUARE.—Era Kendall was heartily welcomed last week, and repeated the hit he made here on two previous visits. He has no peer as an entertainer on the vaudeville stage to-day. Witty remarks flow from him like water from a tap, and the half hour he takes up with his talk seems altogether too short.

The pretty Abbott Sisters were in fine voice, and sang "You're So Good, Daddy," and the other songs of their repertoire so well that encores were the order of the week. They wore the walf costumes in which they made their first success, and very picturesque and becoming they are.

Patrice, the petite comedienne, assisted by Alf Hampton, presented a pretty little one-act farce called A New Year's Dream. Mr. Hampton appeared as a New York bachelor, who arrives home at 12 o'clock on New Year's Eve, in a very unsteady state. He takes one more drink, and falls asleep in an armchair. The curtain in front of a large picture frame is drawn aside and Patrice, who represents a painting of the young man's great-grandmother, steps down and wakes him up. They then hold an animated conversation about the difference between the olden days and the present time, with little songs and dances interpolated. The play provided a pleasing half-hour's entertainment, and will no doubt enjoy a successful career in vaudeville. Alexander Heindl played excellently on the 'cello and responded to numerous encores.

Evelyn Britton, a very pretty young girl with a remarkably good baritone voice, charmed everyone by her exquisite rendition of "Grace O'More" and her other songs. She varied her programme occasionally by giving recitations, which pleased as well as her songs. The Marco Twins continued to make a hit with their very funny act. McCale and Daniel, who do a very funny Irish knockabout act, were well rewarded for their efforts in the laughter and applause which greeted their efforts. The Quaker City Quartette were liberally applauded for their songs which were well rendered.

Bryan Collins, a descriptive singer with a sweet and powerful baritone voice, made a distinct hit with his songs. He is equally good in comedy and pathos. The Chappelle Sisters were seen to great advantage in their dancing and singing act. Matthews and Harris and Mitchell and Love presented pleasing sketches. Polk and Kolling played well on banjos, Edward Estus did some difficult feats of equilibrium, and Muhlbark's Arabs went through their wild tumbling act with great success. Some new views, together with several interesting old ones, were shown on the biograph.

TONY PASTOR'S.—Last week was a gala one here. On Monday Tony Pastor celebrated the thirty-second anniversary of his entrance into management, and the celebration was kept up throughout the week by the large and enthusiastic audiences who manifested their delight at Mr. Pastor's continued success by giving him a royal reception and unlimited encores every evening.

Mr. and Mrs. Charles T. Ellis appeared in Mrs. Hogan's Music Teacher, during which Mr. Ellis's sweet tenor voice was heard in some good songs. "Please Mr. Santa Claus, Don't Forget Me" is still the feature of his repertoire, and it never fails to bring down the house. Mr. and Mrs. Harry Watson (as they are now billed) and Ed Edwards presented a familiar German sketch with good results. Bert Howard and Leona Bland as The Rube and The Kid kept the audience in constant laughter. Sketches full of good points were introduced by Shayne and Worden, Daly and Devore, The Reed Birds and Weston and Beasley. Acrobatic feats of merit were performed by the Brothers Le Moyne, and Caswell and Arnold. Little Western was applauded for her spirited playing on various instruments. Louise Tuthill Alston, Marie Beauchard, and Marguerite Daly sang songs in a way which met with emphatic approval, and Prof. Dave Burke's trained dogs pleased the children with their antics.

HAMMERSTEIN'S OLYMPIA.—Mrs. Radley Barton's Ball in Great New York, words and music by Oscar Hammerstein, was produced here on Monday evening of last week. The ball figured only in the first act, and as it did not meet with favor, Mr. Hammerstein cut it out on Tuesday, and also dropped that portion of the name from his advertisements, and changed the name to In Great New York. A

special feature of the second act is a march made up of police, letter carriers, firemen and street sweepers, which was reviewed by two men made up as Depew and Strong. The march was repeated at each performance, as it made a hit. Specialties were also introduced in this act by O'Brien and Havel and the Eldridges, two colored performers, who are new to New York. O'Brien had his dialect changed into Dutch for the time being, and accomplished his feats in spite of the handicap of a very wide pair of white duck pants. The Eldridges made a fairly good impression.

The third act showed the apartments of the Princess Shemay, and here the new invention of Mr. Hammerstein was shown. It is called the flower fountain. By means of a fan under the stage, thousands of paper flowers are blown into the air and fall in a shower on the dancers as they whirl about. It is a very pretty effect. The costumes worn by the four sleeping beauties in this scene are very startling, but not at all pretty, and the performers should be supplied with more becoming clothes. One of the features of the piece was the sending of an immense bottle from one of the boxes over to the stage. Miss Flora, the wire-walker, emerged from the bottle, carrying a big bottle of wine. As she balanced herself on a wire stretched across the stage she spilled wine into the glasses of the performers on the stage. At another time Dorothy Usher, who was sitting in a stage box, commented on the performance, and was invited by the performers to come up and do better. She climbed on the stage and sang "Deddy-Deedle-Dum-Dum-Doo" with considerable vivacity. George W. Monroe and his wonderful brogue permeated the piece. The front row was filled with made-up bald heads, who made remarks as the play progressed and joined in the final dance. On the first night Mr. Hammerstein was called out, and he responded to the applause by appearing in his shirt sleeves, showing that he had been working very hard.

A short and pleasing specialty performance was given before the burlesque by Auguste Van Blieke, the 'cellist; Woodward's trained seals, and the Avolos, xylophone experts.

## A LETTER FROM TOM BROWN.

Tom Browne, the American whistler, who is touring Europe, has written several interesting letters to THE MIRROR. The following, which came last week, contains news of several American performers and others who are well known here:

## HANSA THEATRE, HAMBURG, Germany.

March 9, 1897.]  
DEUTSCHE GOLDEN.—We are still on earth and raking in Deutsches Gold."

We opened at above theatre March 1 for a month's engagement. It is one of the finest halls in Germany, and business is increasing. There are a number of smaller names on the programme, including Brothers Miers, the wire performers, who are making a great success with their new device called the "pendulum" with a bicycle attachment. They came here on March 15, sailing immediately for New York, where they open at Koster and Bial's on the 25th for a month's stay. Eva Bartoldi opened March 1, and is a big hit. This is her debut in Deutschland. Stevens Stäfer, the well-known juggler, is also a big star, while my wife and self have also done nicely. Morris Cronin and Michael Dale played here several weeks ago. Since I last wrote you we have filled engagements at Strasbourg, Prague, and Leipzig, and last month we spent in Berlin, where we had considerable private work. We enjoyed visiting the different amusement rooms, including the Wintergarten, Apollo Theatre, Circus Ring and Circus Busch. At the latter place I saw the greatest spectacular and realistic effects that it has been my good fortune to witness anywhere, in a pantomime ballet called Siberia. A gigantic stage is lowered from the dome and sits over the circus ring. A whole "batch" of novel and startling effects follow each other in rapid succession to "beat the band," so to speak. The pier is jammed tightly. Among the performances at Wintergarten are the Brueckner Brothers, formerly of Weber and Fields's troupe; S. & D. Black, the trick bicyclist; Julie Keller, Tony Wilson, and Master Chico; Medium boy soprano from St. George's Church, New York; Crudo Brothers (also Yankie) are at Bielefeld, with a new breakaway ladder act. After visits to Cologne and Brussels we return to London June 1 for two months' engagements after which we come back to the continent for a lengthy stay. With best regards to The Mirror and my "pro" friends, I am as ever,

"Yours 'whistlingly,'"  
TOM BROWNE.

## ON CRITICISM.

In last week's review of the bills of the week before the vaudeville editor took the liberty of criticizing the work of a few performers rather sharply. Every one of the persons affected by his remarks either wrote or called at the office to explain the reason why his or her work was not up to its usual standard.

It is very strange that no matter how lavish a critic may be in his praise of a performer, the latter never thinks of calling or writing to say that he really did not deserve it or that he is glad the critic was pleased. Praise is only due. The moment the critic sharpens his pencil and points out a few of their defects they boil and fume and fret and denounce the poor scribe as a "robber" or a "knocker" or something equally dreadful.</p

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# MARIE DRESSLER AS TESS OF THE VAUDEVILLES

AT THE PLEASURE PALACE.--Indefinite.

Written by FREDERIC BACKUS.

The Burlesque Hit of the Season.

The New York Press Unanimous in Its Praise.

DULY COPYRIGHTED AND PROTECTED. SKETCHES AND MUSIC WRITTEN TO ORDER.

AN OPERATIC DRAMATIC COMIC IN ONE SPARE.

Tess of the Vaudevilles.

Angel Food.

Alec Stutenbottle.

Music by FREDERICK CLIFTON.

MARIE DRESSLER

FREDERIC BACKUS

FREDERICK CLIFTON

Address care New York Operatic and Dramatic Association, 27 West 46th Street.

cuniary terms accorded me were such that three appearances a day were out of the question. Added to that, I had a special condition that I was not to appear on Sundays, and this condition was departed from only when I went to Cincinnati, and that was one of the reasons why I determined to abandon the vaudeville stage.

"Of the two managers who offered me engagements—Messrs. Proctor and Hunt—I have nothing but the pleasantest recollections. The gift of my former interview covers all other remarks in the letter of Wood and Shepard, and there is nothing whatever to retract. The reputation of Madame Cotterly and myself does not at this day require comment."

## REVISED BURLESQUES.

Neither in Great New York, at Olympia, nor Gayest Manhattan, at Koster and Bial's, made a pronounced hit on their first productions. The managers, authors, and performers worked hard during the week, and, by cutting out, interpolating and revising, succeeded in making both pieces over, and by the end of the week they were very much improved. A whole act was cut out of Mr. Hammerstein's piece, and, as it stands now, it is a very pleasing entertainment. The clever people in Gayest Manhattan have worked like beavers, and the burlesque is becoming brighter with every repetition.

## A SUCCESSFUL TRIP.

Eugene O'Rourke and Ada Dare have made a pronounced hit in their sketch, After the French Ball, written for them by McKee Rankin. They are now on the Keith circuit, and their time is booked solid for the rest of the season. The sketch in which they appear affords ample opportunity for the display of their talents and both stars appear in it to great advantage.

## CLARA MORRIS IN VAUDEVILLE.

In last week's Mirror mention was made of a prominent emotional star who might venture into vaudeville, if satisfactory terms could be arranged. Clara Morris was meant. It is said that she has a thirty-minute version of Camille, which she is willing to put on in the high-class vaudeville houses.

## MR. LEVIN SAILS.

Leo L. Levin will sail for Europe to-morrow on the City of New York to open the London office of Gran and Levin. Robert Gran will attend to the American business of the firm in connection with his American agency.

## RANSOME GOES ABROAD.

John W. Ransome, the comedian, sailed for Europe on Saturday last by the *Compania*. He has secured the sole right to sing Rudolph Aronson's new song, "Meet Me, Honey Do I" in the London halls.

## VAUDEVILLE JOTTINGS.

A telegram from Mr. Keran, of Baltimore, announces that the new sketch presented by Paul Ryding and Kenneth Lee is delightful, and that the performers made individual hits.

Jennie Rooney appeared at Jerome H. Koster's benefit at the Fourteenth Street Theatre on March 21, and made a pronounced hit with her violin solos.

William and Walker will come to Keith's Union Square on April 6 for a run.

Joseph Wheelock made a hit at Pike's in Cincinnati last week, making his vaudeville debut.

Louise Lewis played a return engagement at the Howard, Boston, last week. She was featured in all the advertisements.

Frey and Fields have just finished a return engagement at the Howard, Boston. They open their fifth engagement at Tony Pastor's on April 6.

William J. Romaine and Berrie Robins, who are at Keith's this week, are recent recruits of the Romaine troupe.

Ernest Kendall is in great demand. He was at Keith's last week, and this week he is at Pastor's, just across the street.

Spalding and Bartram made a hit in their clever comedy sketch at Smith's Opera House, Grand Rapids, Mich., last week.

Patrice will have the sketch, A New Year's Dream, which she presented last week at Keith's Union Square, elaborated into a three-act comedy. It will be produced next season.

Flora Leonard, the wire-walker, who is appearing in Great New York at Hammerstein's Olympia, fell from the wire one night last week, alighting on her face. She escaped with a few bruises and a bad shaking up, and appeared as usual the following night.

Oscar Eagle and Esther Lyons are presenting their one-act play, A Brilliant Idea, by Marcel Seymour, at Pike's in Cincinnati this week.

Alexander Tacian, the male soprano, who made a hit during a long engagement at Koster and Bial's, will soon begin a tour of the Keith circuit, making his contract with Keith's late partner, has been a very busy man since Mr. Bial was taken ill.

Nicholas Doherty, the junior of Tony Pastor's Theatre, found a gang in the box office early one morning last week. He held him until a policeman came and arrested him. It was found that he had broken open the money drawer, in which he found only an empty pocketbook. The money, of course, was in the safe.

Owing to a slight misunderstanding with the Gerry Society, the debut of Ivan Grob, the Russian boy pianist, has been postponed for two weeks. The difficulty was amicably settled last week and Mr. Gerry has given his permission for the lad's appearance.

Alvito, the juggler and crayon artist, has been called home to Galesburg, Ill., on account of the serious illness of his mother.

Charles Horwitz, of Horwitz and Bowers, has recovered from his recent illness.

Hodges and Launchmere received a cablegram from Ted Marks, last week, asking them if they could open at the Alhambra, Boston, on April 19, and requesting an answer by cable. They did not cable, but wrote, saying that it would be impossible, owing to their contracts here. Two days later they received another cable from Marks saying, "You open April 19, Alham-

bra." They will not be able to go on so soon, however, but will sail later in the Spring.

Papita has just finished a successful two weeks engagement in Pittsburgh. She is now in Milwaukee, and will go from there to Boston, after which she expects to sail for Europe.

After closing at Koster and Bial's on Saturday evening, March 21, Florence Bloddy went up to the New York Athletic Club, where she presented her specialty with the greatest success. She was applauded vociferously and had to respond to five encores.

William J. Holpin, manager of Papita, won \$1,000 on the fight which recently took place at Carson City.

Adams and Taylor produced their new sketch, After the Election, at the Wonderland, Wilmington, Del., last week with success. They will be seen in it at Tony Pastor's on April 20.

A. G. Delamater writes that he has added Sir Hassan Ben Ali's Troupe of Arabs to his extravaganza company, which is producing a new burlesque called In Greater New York. They enjoyed a big week at the Unique Theatre in Brooklyn last week, and are now in Massachusetts.

"Dot's Ma," Hampton and Silberberg's new song, is being sung with great success in Miss Manhattan at Wallack's by Jessie Gilroy.

M. Witmark and Sons have purchased the music publishing business of Natus and Co., and have secured among others the successful song, "My Girl is a Winner."

Miss Columbia, an operatic review, was produced for the first time on Saturday evening last, at Harlem Opera House Hall, Harlem, by a company of amateurs.

The Sisters Howthorne, who are now at Koster and Bial's, are featuring Bourke and Schieffelin's waltz song, "The Daughter of Officer Porter," and are also singing "Sunday Night in Lovell's Lane," by Ford and Boston, and "Climb de Golden Fence," by Mattie Starr and H. D. Mass.

Evelyn Britton's singing proved so pleasing to the patrons of Keith's last week that Mr. Fyne has engaged her for a return date in June.

Billy Arlington, once a well-known minstrel, who has been living in retirement in this city for several years, will soon return to the stage. He will appear in vaudville.

At the New Jersey City's "mug" on March 22, the programme was provided by Charles H. Gorman, Albie Brannick, Addie Gilbert, Dan Regan, John Stewart, the Brannick Sisters, Sadie Hart, Murphy and Gilbert, James T. Brady, Taggart and Stewart, and M. J. Quinn.

The Nelson Trio, Dolly, Lottie, and Wally, English clowns and Comedy artists, are special added features with the Katie Rooney Greater New Yorker's company at the Star Theatre, Cleveland, this week.

The New York Show will close at Buffalo on April 2.

The Katie Rooney Greater New Yorker's company remained in Cleveland, O., last week until Saturday night, when they appeared at Akron, O.

Willie Mack closed a return engagement at Gilmore's Opera House, Springfield, Mass., week of March 16, and met with great success. He had to cancel the week of March 23 on account of illness, and is at his week, Springfield, N. Y.

Dan Lewis will sail from Europe next Saturday on the S. S. *Paul*, and will open at Olympia April 12.

Louis M. Grant, well known as a finger whistler, and until recently associated with Canary and Ledner's Casino production, will sail for London on Wednesday, where he has contracted to appear in the leading music halls. Mr. Grant has also engagements in Paris, Berlin, and other European cities.

The Raynes opened a six-week engagement at the Orpheum, San Francisco, March 22, receiving the largest ovation ever paid by the management of this theatre, it being their farewell appearance in vaudville.

Elgar Soden, author and manager of their forthcoming production of A Hot Old Time, has severed the printing and lithographing contract to the H. C. Miller Company, and many novel advertising surprises are promised.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Manager William J. Gilligan has turned over the Auditorium for last week and also this week to the legitimate, at Gayety Island, with Matthews and Butler, closing their new show here March 23. Weber and Fields' Own can be booked here for this week, and only after repeat. Opposite was the engagement, canceled, and Peter F. Dailey put in their place with A Good Thing, attracting our best people and excellent prospects for work. Dailey closes here April 2.

Another splendid programme at the Bijou Theatre, Pretty and charming Little Berkart, assisted by Forest Flood, in their dainty comedies, Diving a Hint, a great favorite, thoroughly appreciated by the large audience, and truly attractive. The same programme accorded their article, McClintock and Heath, in their original sketch, in Camp; Little Western, the instrumental; Tacian in a novel sketch; the Seymours, acrobatic comedians; Smith and Champion in Corcoran comedy sketch; Three Little Men; Horwitz and Bowes; Tally Ho Triv; Roscoe, Emerson and Edwards, comedy act; Tom Mack, Newheim, Hal Jones, and The Cartons complete the week's novelties. Maurice Barrymore, Ross Coghlan, and other stars of pretension from the legitimate stage will appear here during the Spring and Summer; the uniform large patronage throughout the entire year warrants the management in securing only the best attractions.

The attraction at the Arch Street Theatre is the Paris Girls Extravaganza co., headed by Minnie Woodward, West and Williams, Sophie Rose and some pretty girls. Patrons only medium.

The Tropicana under the new management of James H. Curtis, is doing well. Charlie McVay is now the resident business manager, and is looking after the business in a way that entitles him to great credit.

The Fay Foster co. with an exciting and thoroughly good programme, the feature for week, The Jesters, Little Clements, Campbell and Board, Harry La Mont, James J. Lowry and Nellie Flanly, Lottie and Curly, Marie De Rosset in excellent specialties, closing the show with Frank Dawson's laughable combination, A Night on the Royal Blue Line. Patronage only medium.

The show that always makes a hit, viz., Roots-Santay, the Alhambra co., holds the week at the Lyceum with the latest sensational burlesques, Silly Dancer and Gay Life in New York. The specialties, charming matinee are Tyrone and Eveline, Curly and Gordon, Illinois States J. J. Sullivan, Lottie Elliott, Dewey and Waldrum, Ellen Baggett, and a large chorus of simply and attractive girls, for which this organization is noted. Business large.

John Grive's Merry Burlesque Revue, after playing last week at the Tropicana, have jumped up town to the Lexington, where they are offering a fine entertainment, attracting the usual business of the house,

which relies on the immediate neighborhood for patronage, consequently large receipts are out of the question.

S. FARNHAM & CO.

THE NEW YORK DRAMATIC MIRROR.

Managers of leading Farce Comedies, Minstrel Com-

panies, Burlesques, and Spectacular Companies intro-

ducing Speciales, that will play twice daily, in con-

nection with high-class vaudville, are invited to com-

municate, naming earliest open time. None but estab-

lished successes need apply. Would also like to hear

from first-class Vaudeville Companies. Now booking

for next season also.

## THE ROMANTIC ACTOR,

# FREDERICK PAULDING

And his own supporting company, in a powerful, pathetic play  
in one act, entitled

## A Modern Martyr

## CAST OF CHARACTERS:

Arthur Wyna, a successful novelist . . . . . Frederic M. Mayer  
Young Mr. Tibbs, representing Shelburn & Co., publishers . . . . . Addison Pitt  
JOHN CECIL, a hunchback . . . . . FREDERICK PAULDING

Time: The present. Scene: John Cecil's Home.

The overture and incidental music composed expressly for this play by Mr. Ernest Bial.

Schiller Theatre, Chicago, Ill., April 5 and 12.

Solo Representative, MR. ERNST BIAL, 114 West 34th St., N. Y. City.

"The coming comedienne"—Hopkins John,  
Chicago Times.

"The most effective worker in the soutrette line  
now in the public view."—St. Louis Post Dispatch.

# LOUISE HAMILTON

assisted by

MERBERT CLARK.

In a distinct novelty scored an instantaneous hit at the Bijou, Philadelphia, last week. This week, Keith's Union Square, N. Y. "Popole's Sweet Little Kid" in sole property of Louise Hamilton. Managers wishing to book this season's novelty in vaudville and one which will make good in any first-class house, addressed to

MERBERT CLARK, 316 West 36th St., N. Y. City.

## THIS IS A "HIT THAT WILL"

# "SHUT YOAH EYES"

Words by DEANOR R. DRAKE.

Music by H. Q. WHEELER.

One of the prettiest coon lullabies ever written and a worthy successor to "Little Alabama Coon." 10c. to professionals reading card, programme or letterhead. Orchestrations 10c. each extra. Special orchestrations for particular voices to order.

In prose—Low Sally's greatest coon song.

"THEY DON'T CARE FOR ME."

Same price.

BROKAW MUSIC PUB. CO., St. Joseph, Mo.

"This that will."

# MR. AND MRS. William Robyns

IN THE COUNSEL FOR THE DEFENCE.

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# LEW DOCKSTADER

Permanent address, 31 W. 25th St., care Spaulding & Gray.

# A HIT IT ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

As Zenda's Gaiety Theatre, CHICAGO, ILL.

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VAUDEVILLE.

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VAUDEVILLE.

**NOW ON KEITH'S CIRCUIT - BOOKED SOLID****EUGENE O'ROURKE**

AND

**ADA DARE****"THE LIMIT"**

Conceded by managers and the public to be the

**BEST SKETCH TEAM NOW IN THE VAUDEVILLES**In their intensely amusing farcical sketch by  
McKEE RANKIN.**AFTER  
THE  
FRENCH  
BALL**

Sole Agent, ROBERT GRAU

graceful dancer. Harry Emerson is the comedian of the co. and he is very funny, clean and quiet. The specialists are new, by clever people. The opening act is followed by a short olio. The concluding skit is very funny, and introduces a clochette dance. The women members of the co. are good lookers and graceful.

The Night Owls come to the Bon Ton 29-April 2; Charley On Forrest's Co. medium 5-10.

James Keanan, of Washington and Baltimore theatre, and James J. Armstrong, the dramatic agent, were guests at the Bon Ton 24.

Estelle Murel, the dancer, is the best of her kind that has ever appeared in this city. She is a hit with Jerome's Black Crook co.

Jesse Burns, manager of Dan McCarthy, announces that the Washburn Sisters will end their season April 26 and then dissolve a pleasant and profitable partnership. Little Washburn (Mrs. Burns) will star next season under her own and his management in The Show-way, supported by Harry Booker. Blanche Washburn agrees to do a single act. WALTER C. SMITH.

CINCINNATI, O.—Weber's Extravaganza had a good week at People's 21-27 albeit Miss Nina Diva, who was featured, did not appear. Two sprightly burlesques were introduced, The City of Paris by Night and The Radly-Barton Fall, which were well received. The following well-known artists appeared in the olio: Hastings and Marion, Van Leer and Barton, Fannie Vdder, the Fremonts and Francis J. Bryant. Underlined is the Burns and Nina Vaudeville co. with Corn-cut.

A good, strong programme has been prepared for the Pike 28-April 3 which is especially rich in the number of recruits from the legitimate stage. The Casino Opera co., composed of Annie Myers, Drew Donaldson, Charles Bassett and Charles Earle, will offer Off-a-buck's operetta, Pygmalion and Galatea; Sibyl Johnson and George W. Leslie will present the sketch. A Divorce Trap; then there are Lizzie and Vinie Daly, the Sidmans, the Merrilles Sisters, the O'Kabes Japanese family, Willie Sweetman and Eagle and you. The Biograph will continue to exhibit its wonderful pictures.

PROVIDENCE, R. I.—The White Crook Burlesque co. furnished a good entertainment at the Westminster Theatre week 28. Specialties by Williams and Edwards, Monroe and Melrose, Agnes R. Behler, Dixon and Lang, Fay and Clarke, and French Folly co. 20-22. A combination known as the Paris Gaiety Girls, accompanied by Minnie Redwood, appeared at the Columbia during the week 28, and gave a fair show. The olio included Sadie Stephens, Edwards and Conley, Beatrice Gemble, West and Williams, Carr and McLeod, and Fay and Vedder. Harry Martell's South Before the War 28-29.

H. C. RAYL.

OMAHA, NEB.—At Croighton Hall Adèle and her trained lions proved such a drawing card that they remain over for week of 21. The olio also includes Ruth and Vincent, star vocalists, Carmen Sisters, Maud Dayton, Plymouth and Master Arthur Goff, boy cornetist. Businesses at Wirth's Music Hall is on the boom this week. The specialists include Ethel Lywood, Brunoni and Kimberly, and the O'Malley Sisters. At Nebraska Music Hall the programme is Dyer and Howard, Dillon and Garland, Joe Gabourie and others. The entertainment opens with a dance by the full co.

ST. PAUL, MINN.—A neat and orderly kept place of amusement is the Palm Garden (W. Weinholz, proprietor). No Sunday performance given. An attractive programme week 22-27 by clever people in sketch and specialties to good business. Entertainers: Jessie Mack, Miss Stewart, Harry Debell in balancing act, Rob Grosh. Closed 20; Harry Pink, Kitty Pink. The Ladies' Orchestra furnish excellent music at Stroke's Concert Hall, drawing a large attendance. Mary Goldhardt, an attractive comic balladist, met with a good reception. Closed 21; Carrie French. The Alhambra closed 21, awaiting a renewal of license. The White Crook Burlesque co. is at the Vaughn Sisters, Sam Collins, May Adams, Fitzgerald and Kelly, Blanche Walworth, Lew H. Carroll, Maude Elston, and Viollette.

Flynn and Sheridan's City Sports are at the Howard Atherton this week. In the house part of the bill are Ryan and Richfield, Johnnie Carroll, the Metropolitan Three, Josie Harvey, Johnnie Quigley, Josie Gregory, Ella Colowell, Koppe, Ella Morris, Adeline Marden, Frank G. Mack, and Frances Aldworth.

Fred Rider's Moulin Rouge Burlesque co. is at the Palace this week. Among the leading turns are the Vaughn Sisters, Sam Collins, May Adams, Fitzgerald and Kelly, Blanche Walworth, Lew H. Carroll, Maude Elston, and Viollette.

Joe and Chiquita are close rivals for popular favor at the Zoo, where business continues to prove phenomenal. They have a bear which does a little Egyptian dance this week.

The White Crook Burlesque co. is at the Lyceum this week, presenting Williams and Edwards, Monroe and Melrose, Aggie R. Behler, Dixon and Lang, Fay and Clarke, and Colby and De Witt.

Big Ben, the monster snake, is the star attraction at Austin and Stone's this week, but there were other features there, among them being Professor Fox, Manchuk's Japanese, Sam Lucas, the Nondescript trio, Clarice Vance, Lavarise and Lesser, Lew Benedict, Millard and Wayne, Al Dushington, Higgins and Leslie, the Murphy's, Happy Tom Lloyd, Walton and Bell, the four Zarons, the Cook sisters and Fred Villiers.

At the Nickelsodeon appear Mabel Chester's Female Minstrels and the Higgins Brothers' Vaudeville co., Mille. Morello, Stella Clare, Higgins Brothers, May Sisters, Magrath Brothers, Harry Barrymore, and Tom Gilmore.

JAY BRONSON.

CHICAGO, ILL.—This week at Hopkins' the stock co. is producing Held by the Enemy, and at the head of the bill is the favorite, Josephine Sabat, Smith and Campbell, Lewis and Ernest, Newell, Nitella, and Smith, Kitty Wells, Freddie Iske, Hale Sisters, and the Big girls are the other features.

Chicago Opera House. The Vaudeville Club is in the last week of its stay in Chicago, and packed houses greet each performance. Prominent stars are Wood and Shepard, Lew Dockter, and Fields and Lewis. Belle Stewart has been appearing alone owing to the illness of her star. The others are John Kornell, Joseph J. Dowling, Mira Davis, Amelia Glover, Elvira Prezzoli, and Tom Lewis, who have made a big hit, Garden City Four, and other bright lights.

Schiller: The headline is the Four Carmelians in Tubb's Minstrels, Mitchell and Jones, Gardner and Sly, the Fleur-de-Lis Four, and Stevens, all remain another week, and Blair and Marillie Heindl, Thomas and Guinn, Caruso and Marie Hunt are the new comers. The Amet Magicopco is retained.

Olympic: Manager Curtis' programme includes Fred Hallen and Sol's Fuller, Gerald Griffin and the Castellans in Edwin Augustus' Towne's A Game of Wits. Others are: Marie Heath, Schultz's Dogs, Edward Latell, Ward and Curran, Three Burtons, Emory and Nodine, Avrie Sylvester, World's Trio, Two Nubens, Kheras and Cole, and Ben Huhn.

Gaiety: Harry R. Clifford presented his new burlesque to Chicagoans Saturday night last, but there is no opportunity to review the performance this week.

Haymarket: Manager Jay Ebel has an evenly balanced co., which includes Howell Haviland, Lizzie Evans and Maggie Fielding in The Man Upstairs, Leroy and Clayton, Phyllis Allen, Jerome and Bell, Morrissey and Rich, Edith Kingsley, Fountain City Four, Musical Glass, Zelle and Vernon, Claude West, O'Rourke and Burnett, the Ty Rafts, Val Vino and Tagge and Daniels.

Sam T. Jack's Opera House: Mlle. Karina has arrived and is appearing with success in her piquant French songs.

Imperial: The French Folly co. presents a lively performance.

Haymarket: The Black Americ Troubadours is the attraction. The co. includes Ike Beard and Jim Moore, the Diamond Quattre, Dan Palmer.

Alhambra: John L. Sullivan's co. is here. The old champion has lost none of his popularity in Chicago.

Orpheus: The Clark-Evans Trio head the programme this week, and a good bill is offered.

Royal: A good co. is playing to satisfactory business this week.

William D. West, dramatic editor of the *Dispatch*, has written a very bright one-act comedy which will soon be out on the vaudeville stage.

Colonel J. D. Hopkins has been absent from the city for some weeks past; he is taking a pleasure trip through the West. Charles Elliott is looking after affairs in the meantime.

The coming season Fred Hallen will tour with his own co. which will be called Hallen and Fuller's First Prize Ideals.

There is a rumor that Peter F. Dailey will be a member of a prominent vaudeville co. next season.

Edwin and Joe Doner made great hits in Little Miss Chicago, in the tough song called "Girt."

The Masonic Temple Theatre and Roof-Garden open about May 17 with a series of vaudeville performances which will employ the best in this line.

Mary Stewart, of the Stewart Sisters, has been very ill in Chicago. It is reported that she is now out of danger.

At Seaman and Landis' general offices everything has a very prosperous aspect. The Pike Theatre in Cincinnati and other enterprises are all booming.

The Vaudeville Club closes the season here, after which Fields and Lewis play a week's engagement at the Schiller.

Manager Sam T. Jack presented his local manager, Sidney Eason, with a very handsome diamond ring last week. Mr. Jack told the Minnow's vaudeville men that Mr. Eason had looked after the affairs of his theatre in such an efficient manner that he considered it the proper way to show his appreciation.

It is now reported that H. E. Jacobs has purchased the right to Little Miss Chicago, and that Vernon Jarrett will sing in it en route.

Lyric Theatre reopens April 4 with John L. Sullivan's co.

HARRY EARL.

BOSTON, MASS.—Robert Hilliard is in the second and last week at Keith's, Williams and Walker do their cake walk, and new pictures are shown by the Biograph. The Marco Twins made their Boston debut, and the rest of the programme is given by All Grant, Eckert and Berg, Watson and Hutchings, Arras and Allier, Nelson and Milligan, Collins and Collins, Fred Valmore, Roser and Collette, La Meyer Brothers, Mazzotti, Williams and Avars, and Master Frank Whitman. Dave Fitzgibbons will return to his old place at Keith's II.

Manager Edward E. Ross made a ten-strike when he sold out Lumière's Cinematograph for the Grand Opera House. The Black Ping is the play for this week, and the olio is furnished by Morris' ponies, Edgar Foreman and Julia West, Gibson and Levey, and Tony Fitzgerald.

The Stowaway is the drama of the week at the New Grand. In the variety part of the bill appear Flynn and Walker, Foster and Evans, O'Brien and Jennings, Edwin R. Lang, Karl and Brady, Kate Hope, and Henry and Mohr.

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Fleur-de-Lis Four—Schiller, Chicago, 29-April 2. Ford and De Vera—Ninth and Arch, Phila., 29-April 3. Fountain City Quartette—Haymarket, Chicago, 29-April 3.

Garnetts, Four—Schiller, Chicago, 29-April 2.

Graham, George—Keith's, N. Y., 29-April 2.

Glenroy, James Richmond—Wonderland, Wilmington, Del., 29-April 3. Ave. Theatre, Pittsburgh, 29-April 2.

Gardner and Ely—Schiller, Chicago, 29-April 2.

Glees, The—Haymarket, Chicago, 29-April 2. Hagan's, St. Louis, 5-10.

Horwitz and Bowers—Bijou, Phila., 29-April 2.

Hale Sisters—Hopkins's, Chicago, 29-April 2.

Hurst, Marie—Schiller, Chicago, 29-April 2.

Heckbecks—Pastor's, N. Y., 29-April 2.

Howell, Evans and Fielding—Haymarket, Chicago, 29-April 2.

Hughes, Eddie—Schiller, Chicago, 29-April 2.

Kerns and Cole—Olympic, Chicago, 29-April 2.

Hagan's, St. Louis, 5-10.

Kerrison, Eddie—Bijou, Phila., 29-April 2.

Kerns and Cole—Olympic, Chicago, 29-April

## NEW YORK THEATRES.

**WALLACK'S** BROADWAY & 20th ST.  
Evenings at 8:15. Mats. Wed. and Sat. at 2.  
A SUCCESS FROM START TO FINISH.  
NEW FEATURES THIS WEEK.

**MISS MANHATTAN**

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